Jan 12'55

FILMS | RADIO | VIDEO | MUSIC | STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
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VOL. 197 No. 6 NEW YORK, WEDNESDAY, JANUARY 12, 1955 PRICE 25 CENTS

'JANIE, MAKE WITH THE LUNGS'

Yank Film of '44 Plot to Kill Hitler Tests German Hero-Or-Heel Views

Film dealing with the July 20, 1944, attempt on Hitler's life is being planned by Henry Lester, representative of Germany's Carlton Films. If produced, this would be Lester's personal project and done in Germany as an American-made film.

Lester said in N. Y. last week that he had discussed the provocative subject with German government officials and had been assured of their full and wholehearted support. "They are behind it," he declared. "I only hope German audiences will be, too."

"The Germans in recent years have shown a strong tendency to revert to original impulses, and the men invoived in the 1944 assassination try are being frequently denounced as "traitors." Similar reasoning inspired recent German attacks on an anti-Nazi Austrian producer who's currently lensing a film on the last days of Hitler at a Vienna studio.

Lester said he planned to make his pic in association with Dr. Otto Joseph, prominent Munich show biz attorney. He's also talking a deal with an American director.

Germans' Boast

The Germans are riding high again in Europe.

Travelers returning from the Continent report hordes of prosperous - looking German tourists pouring into Paris, Brussels and the Dutch cities. In Paris and other places, some of the German cars bear stickers with a message reflecting the current state of mind. They read: "We're Back!"

TV Gets Priority Over Stage, Film On Bestselling Novel

For the first time television will get the first crack at the presentation of a bestselling novel, even though the property is already scheduled for a stage version and is the subject of hot bidding from a number of film companies. Book is Mac Hyman's "No Time for Sergeants," a Book-of-the-Month choice three months back, which will be presented by the Theatre Guild on the "U. S. Steel Hour" March 15 on ABC-TV.

Television preem for the book is reportedly a cause of no little concern to Maurice Evans, who's purchased stage rights to the property with an eye toward bringing it to Broadway next season with an adaptation by "Stalag 17" authors Edmund Trzcinsky and Donald Bevan. And Theatre Guild has received bids from Hollywood asking that the Guild sell its video rights so that the film companies could then buy film rights without having been beaten out by the video version.

Curious circumstances surrounding the tele presentation came about through submission of the book to Theatre Guild before publication by Random House. The Guild liked it, took an eight-month option for television, and planned the presentation for before May 1, when the option expires. Subsequent success of the book boosted its show biz value, but meanwhile Theatre Guild had rights to the novel at a price within television's means.

Chiang's Formosa Capital Clings To 2-A-Day 'Opera'

By RICHARD H. LARSH

Taipei, Jan. 4.

This island fortress town lives under an austerity the rest of the world has forgotten as it stands braced for any blow Red China may unleash. Recreational facilities are meagre, two spots with western dance music, nary a night-club, a few cinemas showing American cowboy films plus Japanese and Chinese features: that sums up amusements in Taipei save for something uniquely Formosan: three Chinese-type "opera houses." In one, this VARIETY reporter caught a play bearing the title, "The Red Maiden," but 1,400 years old as a story and having no political connotations.

The opera houses enjoy SRO nightly and better than half capacity at the daiiy matinees. Highest in prestige is the National Opera Co., with a repertory of two different bills daily running from broad farce to light comedy similar to Victor Herbert operetta, to turgid historical drama.

In residence at the National is a stock company, the personal property of Gardenia Chiang, once

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HOPE'S HOUR AD LIB PAYS HIM $100,000

Hollywood, Jan. 11.

Bob Hope now is that man of distinction plus—he's the highest paid man in the world. For his one-hour emceeing of the General Motors Motorama in N. Y. Jan. 17, telecast over NBC, he will be paid $100,000.

Since it's all ad lib, requiring little rehearsal and no prepared script as he guides the viewer through the new auto models and kitchen appliances, there's no writer expense. Arthur Godfrey for the same chore last year, was paid $15,000.

SEXSATIONAL RKO CHEESECAKE DUNK

By JOE SCHOENFELD

Silver Springs, Fla., Jan. 11.

Extremes to which motion picture showmanship will go to promote a property, and the willingness of press photographers to travel anywhere and play along with any gag if unusual angles are involved, is well exemplified in the stunt underwater opening at these springs of RKO's new "Underwater!" feature. In one of the biggest gimmick stunts of recent years some 156 photographers, reporters and trade observers rallied round to cheer on cheesecake's big dunk in the lake, namely the literal immersion of Jane Russell (and others) into the chilly waters to attend a tank theatre.

If it all seems like a bunch of crazy mixed up kids on a wacky lark, there is a real payoff in publicity. Seldom has any new pictures in recent years got so much play. If one-tenth the shots taken get published, RKO may set a record. The lenshounds were using up Eastman Kodak stock as if it was free.

The occasion recalls Queen Marie of Roumania, on her visit to America. "Queenie, make' with the skirts," demanded the camera crew. This was paraphrased here by a witty photog as the amply-

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Perfect-Balance Studio For Television Not Yet Built; Need Music Pit

By HARRY SOSNIK

One of the major problems today in live television shows is how to maintain contact between the performers and the audience and at the same time also have a close enough relationship between the performers and the conductor and orchestra to attain correct musical sound. In the present makeshift theatres, which are converted movie houses, radio studios or legitimate theatres, if you establish one relationship you lose the other. Although I haven't seen the tv studios on the Coast, I understand

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Do It Our Way, Not Yours, Video Dictate on 1956 Politico Conventions

Tony De Marco Premiere

Dancer Tony De Marco who with Sally is at the Plaza, N. Y., will be a guest of honor Jan. 27 at Kleinhaus Music Hall, Buffalo, on behalf of the Philharmonic Society there. Although a headliner in showbiz since the 1920s, this will be the first time De Marco ever made a speech. He's getting some material from Harry Hershfield.

Two other Buffalo V.I.P.'s similarly singled out are Katharine Cornell and Rose Bampton.

Washington, Jan. 11.

Television, in effect, is dictating to Republicans and Democrats alike just what their 1956 national conventions are going to be like. Since video is recognized as the most important aspect in gaining attention for the upcoming presidential conventions, Bill Henry, independent newscaster and chairman of the Convention Committee of the Radio-TV Correspondents' Gallery in Washington, D. C., told the Democratic National Committee today (Tues.) and in part the Republicans last Saturday (8) what cities would be okay for tv coverage and that the two conventions should be held, not only in the same town, but as close together in time as is possible. These dictates might prove in direct contradiction with current party plans.

In laying down the law to the political planners, Henry nixed Atlantic City, one of the three municipalities which formally bid to the Republican Party for the privilege of housing the '56 convention. (Other two sites formally bidding were Chicago and Philadelphia.) Henry told the Republicans that since the Jersey resort town doesn't have proper technical video facilities (coaxial, cameras, permanent video installations, etc.) that it would have to bow out of the picture unless someone were to undertake building at great cost the proper setup.

With tv looking to be a bigger convention item than ever before in history due to its increased coverage area, Henry told the politicos that in order to accommodate the medium adequately it will be necessary to hold the two conventions in the same town and as close

(Continued on page 66)

Swiss Radio Votes To Take Over TV, Go Commercial

Zurich, Jan. 11.

At a recent general meeting, the Swiss Broadcasting Corp. declared its willingness to take over, by next October, television in this country where it is still in its three-year tryout period. It is understood, however, that the tv program service is to be built into the already existing radio organization. Furthermore, the SBC will have to consider a deficit of about $3,500-000 to $4,500,000 within the next eight to 10 years, which is expected to be covered by a loan from the federal government.

As an additional important means to finance tv, the SBC recommends the introduction of commercially sponsored telecasts, describing them as "a source of income which should not be put off without plausible reason."

Should this recommendation be put to use, it will represent a revolutionary step forward in this country's radio and tv which so far have stayed entirely clear of any sort of commercials or sponsorship. Both media have been fed exclusively from governmental subsidies.

Murrow-Oppenheimer As Theatrical Release On Tap for Britain

Great Britain's Granada circuit is in the midst of wrapping up a deal with producers Edward R. Murrow and Fred W. Friendly under which an extended version of last week's film interview with physicist J. Robert Oppenheimer on CBS-TV's "See It Now" would be shown in theatrical exhibition in the U. K. While the Murrow-Oppenheimer teletalk was the usual half-hour, the show shot about three hours of footage with the world famed bossman of the Institute for Advanced Study at Princeton. A one-hour edition is being made available via the Fund for the Republic for distribution to colleges and universities, and as of early this week the Murrow-Friendly office had received well over 100 requests for prints.

The Granada deal is for a two-hour film, adaptable to 90 minutes. The circuit operates a large number of film and newsreel houses in the British Isles.

Public and Screen Both Grow Up

Hollywood, Jan. 11.

Hollywood has discovered that audiences have grown up—and audiences discovered that Hollywood has grown up. And because of this, there are long lines in front of film houses again, according to Daniel Mann, Broadway director now specializing in making adult Hollywood pix such as Hal Wallis' filming of Tennessee Williams' "The Rose Tattoo" for Paramount.

"The big screen made audiences sit up, but it was adult themes that made them take notice," Mann stated. "A few years ago, stories like 'The Rose Tattoo,' 'The Country Girl' and 'Come Back, Little Sheba' would have been considered too adult for the supposed 12-year-old audience Hollywood once catered to. Now a story must have intelligence and integrity or it doesn't stand a chance."

'Personal Service' Exempts Voorhees From N.Y. Unincorporated Biz Tax

In a ruling regarded as significant in show business, the Court of Appeals, State of N. Y., has held that Don Voorhees, in conducting orchestras for DuPont and American Telephone & Telegraph radio programs, was not functioning as an "unincorporated business" and consequently is exempt from the state's unincorporated business tax. The tribunal thus reversed an Appellate Division decision which held Voorhees subject to the tax.

The Appeals Court noted that this was the first such tax case involving "the arts," as distinguished from the practice of law, medicine, dentistry and architecture. These fields have been specifically listed as being beyond application of the tax in cases where more than 80% of an individual's gross income is derived from personal services rendered.

N. Y. firm of O'Brien, Driscoll & Raftery represented Voorhees in the appeal.

Breathe Deeply Pays

WOR, N. Y., is making a big thing out of gabber John B. Gambling's 30 years with the station. Outlet is taking over Madison Square Garden for four hours in the morning on March 8.

It is believed the first time the Garden was taken over to cuffo listeners of a radio show. WOR is going to do the entire ayem lineup from the arena.

British Package Old Films For U.S. Television

Reversing a policy it had pursued since the war, the J. Arthur Rank Organization is currently inviting bids on a package of 52 theatrical Rank pix from tv film distributors.

None of the films are new but a few—such as the classic "39 Steps" —pre-date the war. Among the titles in the group are "The Blue Lamp," "Fanny by Gaslight," "Pink String and Sealing Wax," "Blackmail," "The Smugglers" (Technicolor), "Dear Mr. Prohack," etc. As recently as three months ago, John Davis, Rank's managing director, refused to even discuss any tv deals, partly on the advice of Universal execs.

Indies in N. Y. feel that the Rank move may foreshadow a similar policy change at Associated British Pictures which, in the past, has flirted with the idea of tv sales but reportedly wouldn't go through with it as long as Rank stuck to his anti-tv guns. Quite apart from that, Warner Bros. has an interest in Associated British and has someing to say about any tv deals.

Fact that the Rank package is being offered around has some of the indies jittery and rushing through their own deals. Their reasoning is that, once the Rank pix find a buyer, the tv film market will be glutted for a while and prices will drop.

30 YEARS AT ST. GEORGE

Eli Dantzig, Radio Vet, Has Daughter At The Ivories

Eli Dantzig is marking 30 years as orchestra leader at the Hotel St. George in Brooklyn by enrolling his daughter Harriett for piano and vocals.

Dantzig was a radio orchestra back in the old WOR and WHN days and also once administered the club department for Loew's under Marvin Schenck.

Author Not Taxable On Earnings From Rights Prevously Transferred

Washington, Jan. 11.

When a writer gives exclusive rights to use his copyrighted work in a specified entertainment medium, it is a transfer of a property right and he is not subject to Federal income tax on earnings of these rights, Internal Revenue Service rules.

Revenue explained that "copyrights are divisible into separate properties and a grant of the exclusive right to exploit a copyrighted work in a specific medium, such as radio, television, films or the stage, throughout the life of the copyright transfers a property right.

"Accordingly where a taxpayer, by deed of gift transfers and divests himself of all rights, title and interest in the dramatization rights to his novel necessary for its production in a specific medium, such as radio, television, motion pictures or on stage, he is not liable for Federal income tax with respect to any income deriving from his former interest in these rights."

BUY A TICKET AND HELP CATCH MURDERER

This really deserves billing as the first benefit premiere of its kind. United Artists is opening "Romeo and Juliet" at the Lux Theatre, Panama, tomorrow (Thurs.) with the proceeds to become part of a fund used for the international search for the assassins of Panama President Jose Antonio Remon.

Arrangements for the preem were set by Arnold Picker, UA's v.p. in charge of foreign operations, who's now touring Latin America.

HORACE HEIDT
For Swift & Co.
Starting Jan. 8th
Offices—J. Walter Thompson, Chicago

$1,200,000,000 Pix B.O. in U.S.

Washington, Jan. 11.

Boom in both the film boxoffice and the sale of tv sets for 1955 is predicted by Sinclair Weeks, Secretary of Commerce, in his special report on industrial outlook for the year ahead. He estimated the film business at the boxoffice at $1,200,000,000 in 1954, and figured tv set sales should be nearly $1,150,000,000 in 1955 at factory prices.

Weeks credits the b.o. upswing largely to Hollywood's emphasis on quality product, asserting:

"Further increases at the boxoffice are expected in 1955, as the industry concentrates upon quality production rather than quantity, which proved so successful in 1954, when estimated gross boxoffice receipts totaled $1,200,000,000. This was an 18% increase over 1953 and brought the average admissions near 80,000,000 persons. The foreign market for U.S. films is becoming increasingly important, bringing in nearly $200,000,000 in 1954."

Weeks asserted that "the expansion of color television receiver production is expected to result in factory sales of $150,000,000 in 1955, while sales of black and white receivers will have a factory value of almost $1,000,000,000."

Film Research Spades Strange Sod

Irish Tunes Mostly Written in America by Non-Irish Tunesmiths Like Westermarck

By DIMITRI TIOMKIN

Last week as I watched the shops and stores dismantle their Yuletide green festooning it occurred to me the next "wearin' of the green" isn't far off; less than three months to be precise—St. Patrick's Day.

This coming March 17 I would like to hear a radio or video program devoted to genuine traditional Irish music. Annually some broadcast programmer strikes a stance of superiority and painstakingly points out what "Irish" music was composed in Tin Pan Alley and what is "authentic." Then he patronizingly brushes aside Tin Pan Alley and cascades on his helpless listeners a stream of melodies as indigenous to Iceland as to Ireland.

That "authentic" Irish ballad, "I'll Take You Home Again, Kathleen," was concocted in Kentucky by a German named Westermarck for a sick wife who had a nostalgia to return to her native Long Island. "Come Back To Erin" was written by a Baltimore belle, Mrs. Charles Barnard, in Baltimore, under the nom-de-clef of Claribel, on an occasion of a visit to Ireland by Queen Victoria on which Her Britannic Majesty was most coolly received. There is even reason to believe the song, actually, is a satire.

Of course, "Mother Machree" and all those kindred trills about tumbledown shacks in County Down are strictly Tin Pan Alley—but at least they are honestly so. They are plainly and proudly stamped "Made In U.S.A." and are meant to be what they are, sentimental hands-across-the-sea salutes.

Perhaps this year some broad-

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Weep No More, You By-Liners

Veteran Mariner of our Annual Sea of Prose Gives Advice To Amateur Authors Who End Up In the 'Variety' Overset

By FRANK SCULLY

Palm Springs, Jan. 11.

Sometimes it seems that the chief motive of these anniversary numbers of VARIETY is to teach contributors—staffers particularly—that they are not indispensable and that when guests are around, the place of staffers is below the salt.

If anybody must drown in this sea of prose, it seems the crew must go down first. To the cry "Man overboard!" the urgency of the rescue depends on whether it is a member of the crew who is paid to keep on deck or a paying guest whose loss will have serious repercussions.

Hordes of one-shot contributors drown out our hard-won prose in a flash flood of brilliance. The primary effect is stunning. Awe and admiration, however, soon give way to doubts as to their durability. Could these brilliant contribs keep it up for 52 weeks? Or, like quarter horses, are they brilliant only for short runs?

Year after year these brilliant amateurs are set against us old pros. In all fairness it must be conceded that they beat our brains out. But again I say, would they like to stretch their sprints into marathons and see who wins then—the hare or the tortoise?

You may have read where Warner's had to run "The High and the Mighty" all over again to have its theme song qualify for the Oscar Derby. It seems the picture ran long and they cut a choral surge at the finish because the words were intelligible and this wasn't needed, because the picture was finished anyway. So they settled for John Wayne's wistful whistle. But those words were essential to an Academy award so Warner's had to put them back in the picture and run it again to meet Academy requirements.

We unfortunately have no such rules concerning an anniversary number of VARIETY. Otherwise some of those contributions, or even paragraphs that were heaved overboard when the cargo began to list, would be rescued and incorporated in a playback.

Anny Number vs. Battle of Bulge

Part of this battle of the bulge is traceable to editorial jitters. Along about October each year, fearful that he faces nearly 300 pages and little reading matter to fill in between the ads, the editor sends

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Bob Hope Says IA Bum-Raps Him

Greenland Air Base Show Filmed by Government Cameramen—Local 659 Squawks

Hollywood, Jan. 11.

Bob Hope Sunday termed completely unfair an attack made upon him because Government photographers were used to film his show lensed in Greenland, and shown on the Colgate Comedy Hour Sun. (9). Hope was the target earlier of a blast by IATSE cameramen's local 659, which complained to Bob Hope Enterprises, and sent a letter to Defense Secretary Charles Wilson asking for an investigation, charging it was unfair to the 150 jobless cameramen in Hollywood.

Hope said he understood union cameramen made the Greenland jaunt but that all arrangements were made by Air Force Secretary Harold Talbott. Talbott, he explained, wanted the show filmed so that it could be shown before Air Force bases throughout the world as a morale-booster. And he told Hope he would like to see it

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MIKE KAPLAN, PUBLISHER

Former VARIETY Staffer Starts Free Daily For Hotels

Hollywood, Jan. 11.

A new type of daily newspaper —a giveway—to be slipped under the doors of every room in every large hotel in the L.A. area, is being inaugurated by Mike Kaplan, who resigned Dec. 31 as a DAILY VARIETY staffer to embark upon this project. Tagged The Traveler, publication starts Feb. 20, and will include a large range of features, including United Press news and telephotos.

With a 12-page tabloid format, paper is aimed directly at the more than 3,500,000 visitors who annually spend in excess of $500,000,000 in Southern California, thus giving advertisers a concentrated readership. Additional features include syndicated columns of Joe and Stewart Alsop, Hy Gardner and Art Buchwald. Free circulation will be confined to hotels' guests. Kaplan plans to publish Traveler in seven key cities after getting local edition firmly established.

PICKENS SIS PLAN REUNITING FOR 'TOAST'

The Pickens Sisters (Jane, Patti & Helen) will make their first professional appearance since 1937 on Ed Sullivan's "Toast of the Town" salute to New York Daily News radio-tv columnist Ben Gross on Jan. 30. Trio will sing a couple of songs, and Jane Pickens will recreate her death scene from "Regina," in which she starred on Broadway in 1949.

Sisters' last appearance together was on an NBC radio show in 1937. Since then, Jane has continued as a legit-radio-tv-screen performer. Helen is a New York advertising exec with Needham, Louis & Brorby, while Patti, who lives in Bucks County, Pa., occasionally subs for Jane on her radio-tv shows when the latter vacations.

Josh Logan's Screen Debut

Hollywood, Jan. 11.

Josh Logan, Broadway stage director, makes his screen bow on Columbia's "Picnic," starring William Holden. He reports here next week for huddles with prexy Harry Cohn.

Pic rolls in May.

BORGE'S N.Y. SOLO PAYS HIM $897,350 TO DATE

Victor Borge is continuing to take out some tall coin from his one-man show at the Golden Theatre, N. Y., which opened Jan. 23, 1953. Since that time, Borge has received as his share of the take $897,350, said to be the highest to be derived from a solo performance.

The Borge show is produced by Harry D. Squires, who toured Borge in various cities before his Broadway opening.

Sousa Shrine

Washington, Jan. 11.

Home of John Philip Sousa, near the Capitol here, is to be preserved as a shrine. A movement has been launched for funds to purchase the little two-story home of the march king, whose life was the subject of a film biography.

Plan is to refurnish the house and to include a collection of memorabilia, including copies of his music, medals, etc.

Amru Sani, Indian chanteuse, arrives in New York, Jan. 17, aboard the Liberte after touring Italy in the musical, "Tutte Donne Meno Io."

STUDIOS YEN LEGIT DIRECTORS

DCA Decides to Be Cheerful as Disney's 'Treasure Island' Bucks Its New Film

What started out to be a hot controversy between Walt Disney and the new Distributors Corp. of America has simmered down to a slow burn. Nevertheless, the spark that touched off coast-to-coast telephone talks has caused DCA to alter its advertising campaign for "Long John Silver," the first big release of the new distribution company.

With DCA set to release "Long John" with a saturation booking in New England Feb. 18 to 28, the Fred Schwartz company learned that Disney planned to revive on his Disneyland ABC-TV show his feature film, "Treasure Island," released theatrically in 1950. Disney scheduled the showing of "Island" in two full-hour parts Jan. 5 and 12.

Since "Long John Silver," produced by Joseph Kaufman and filmed in Australia, is based on the same characters featured in "Treasure Island," DCA feared that a video outing of the material might harm the new film. In addition, Robert Newton is the star of both films, portraying in both the character Long John Silver.

Kaufman and Charles Boasberg, general sales manager of DCA, agreed there was nothing they could do to stop Disney although they regarded his action as "un-

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Not On a Slow Boat

Buddy Adler, 20th-Fox producer, doesn't even need a Tuxedo—he's travelling, anyway. Four of the first five films on his schedule carry Far East locations, starting off with "Soldier of Fortune," for which he recently returned from Hong Kong with the Clark Gable troupe.

Coming up are "House of Bamboo," Japan; "A Many Splendored Thing," Hong Kong, and "The Left Hand of God," Oriental location not yet set.

Looks Like Harriman Shuts Albany Door To B.O. Tax Repeal Moves

Albany, Jan. 11.

Governor Averell Harriman, in his initial message to the Legislature, ruled out the possibility of repealing the 1947 enabling act, under which New York City adopted five percent admission tax.

He did so by declaring that "In general, the State government should interfere as little as possible with the financial affairs of localities," that "we must, as far as practicable, make the taxing powers of localities permanent, so they will not have to come back to Albany year after year asking further extensions."

The new Governor's stand seemed to shut the door tight against the suggested state-enabling-act's repeal. The desirability of recommending this to the Legislature former Governor Dewey directed the Bird Commission, last summer, to study, in its survey of the effects of the five percent impost on the metropolitan motion picture industry. The report has not yet been made public.

COMMEND NICK BELA FOR AIDING CONGRESS

Nicholas Bela, screen writer who had been among the witnesses appearing before the House Un-American Activities Committee, has received a letter of thanks from Harold H. Veide, chairman of the Congressional unit.

"The Committee," wrote Velde, "is appreciative of the cooperation and assistance that you have extended it through your relating the knowledge you had acquired concerning subversive activities."

Hepburn-Ferrer Filming 'Ondine' for Britain

Hollywood, Jan. 11.

Audrey Hepburn and her husband, Mel Ferrer, will partner with the British production team of Michael Powell and Emeric Pressburger in the filming abroad of "Ondine," in which couple starred on Broadway last season. A corporation is now being set up in London to produce picture.

Under the arrangement, Miss Hepburn and Ferrer will co-star, Powell will direct and Pressburger will produce.

Expand Overseas Market for Metro Narrow-Gaugers

A campaign to expand the overseas market for 16m films and to chalk up a new gross record for Metro's narrow-gauge operation has been launched by Loew's International. The drive will run through the 1955 calendar year under the direction of R. Haven Falconer, the company's 16m sales manager.

The sales pitch is keyed to Metro's 10th anni pioneer opening of the 16m market abroad. Plan to enter the 16m field was developed during the summer of 1945 after Arthur M. Loew, Loew's International prexy, and Orton H. Hicks, the company's 16m director, both U. S. Army officers in World War II, had seen what 16m had accomplished under rugged field conditions.

From this observation sprang

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'Hints' From Dulles On Pictures for Russia Too Vague—Distributors

There is very little likelihood of any American film deal with the Russians until and unless the industry is specifically and officially asked by the U. S. State Dept. to enter into such negotiations in the national interest.

That is the reaction of responsible company execs in the wake of off-the-record hints that Secy. of State John Foster Dulles and U.S. Ambassador to Moscow, Charles Bohlen, are in favor of Hollywood pix being sold to the Soviet Union.

Strategy re the Russians was discussed by the company presidents at a meet in N.Y. last year. One of the views expressed at the meet was that of 20th-Fox's Spyros P. Skouras who felt that, if a deal was made with Moscow, it should include every picture made, with the Russians not given an option to pick-and-choose as they've done in the past. It's pointed out, however, that this "selective" process also works in favor of the Americans who can then withhold films that might easily be misinterpreted by the Soviets to create an unfavorable impression of the U.S.

Powell-Allyson Own Firm

Hollywood, Jan. 11.

Dick Powell and June Allyson are entering own indie production activity. Couple have incorporated Pamrick Productions to make motion pictures.

Initialer will probably be "The Floater," authored by Lawrence Taylor, which Powell, who prexies new company, will produce and direct.

Plans call for Miss Allyson to star in certain Pamrick films.

LOGAN CREDITS KAZAN CLICKS

By GENE ARNEEL

Elia Kazan's success in pictures is credited by Joshua Logan as stimulating Hollywood's new show of interest in legit theatre talents. Logan makes the point that the two fields are basically the same and capable directors identified with the stage should be equally adept in filmmaking. Actually, the screen gives the turn-caller a greater scope to work with, he adds.

Kazan's most recent pic, "On the Waterfront," has been both a commercial and artistic click, latter on the basis of the majority of press notices.

Logan, who's director, co-producer and co-author of the current musical, "Fanny," has been signed by Columbia to direct the upcoming "Picnic," adaptation of the William Inge play. This will be his first such assignment. He recently completed the screenplay for "Mister Roberts" at Warners. (Credit line on this, incidentally, is to be determined by the Screen Writers Guild since three scripts had been written for "Roberts," including Logan's).

Further evidencing Hollywood's legit attention is the deal set the past week for Robert Lewis to direct "Anything Goes," Bing Crosby starrer, at Paramount. This also is to be a first pic direction job. Lewis' legit work has included the staging of "Teahouse of the August Moon," "Brigadoon" and "Witness for the Prosecution."

Logan is high on the idea of directing in Hollywood, and makes

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JOE JUSTMAN JOINS FDR JR.'S JAMAICA CO.

Joseph Justman, president of Motion Picture Center Studios, Hollywood, is set for election to the board of Base Metals Mining Corp.

Outfit, of which Franklin D. Rooseveit Jr. is board chairman, controls all gas and oil rights on the island of Jamaica.

Top Shakespearians of Europe To Dub 20th's 'Prince of Players'; Deleted Scenes for School Use?

'Pinoke' Surprise

Credit Walt Disney's "Pinocchio" with a rare boxoffice performance. When this feature cartoon was first released in 1940, the domestic returns on a full playoff amounted to $1,700,000. In the past year, the usually secondary reissue brought $1,800,000.

Reason is that today's market is stronger and a Disney film of this nature is timeless. "Pinoke" looks for sure to make VARIETY's list of all-time grossers ($4,000,000 and up) when it goes into redistribution the next time.

Plan under which the top European interpreters of Shakespeare would be called in to dub the dramatic scenes in 20th-Fox's "Prince of Players," the Edwin Booth biog, is being mulled by the company, according to Philip Dunne, the pic's producer-director. The original version stars the Old Vic's Richard Burton.

Dunne opined that, if the project works out, it would give the film a valuable promotional handle in Europe. He also expressed the wish that something could be done to save and use the many Shakespearean scenes in "Prince." Several of these sequences were shot but left out of the film in the final editing.

These scenes, interpreted by Burton with great skill, are seen of great possible value in schools, etc. However, they'd have to be reduced to 16m, and 20th so far hasn't paid any attention to the domestic narrow-gauge market. In fact, considering the time and cost factors involved, indications are that 20th is ready to abandon its 16m market in the U. S. as far as its CinemaScopers are concerned. For school

(Continued on page 23)

N.Y. Agents Form Federation, Seek Business Voice

Holding that agents in general, and especially those in New York City, have long been without voice in decisions directly affecting their earnings and business conditions, application has been filed in Albany for incorporation of the Federation of Artists' Representative Representatives, Inc. Founding parents are Henry C. Brown, temporary chairman, Miriam Howell, Lucy Kroll, Robert Lantz, Gloria Safier, Peter Witt and Olga Lee.

There will be three classes of membership so that any agent, no matter how small, may join and participate in the Federation.

It's planned to campaign to get under the tent all agents now "enfranchised" by Actors Equity, American Federation of Television and Radio Artists and the Screen Actors Guild.

Circuits Ready Plea For Government Consent To Their Feature-Making

Theatre Owners of America is seeking a meeting with the Dept. of Justice on the possibility of the Government agency allowing the former affiliated theatres to enter production. A letter requesting the conference has been sent to Stanley N. Barnes, head of the antitrust division, TOA prexy E. D. Martin disclosed in New York last week.

Purpose of the session, according to Martin, would be to allow TOA to express its viewpoint and thinking on the subject. TOA would be

(Continued on page 20)

National Boxoffice Survey

Biz Continues Strong; 'Sea' No. 1, 'Cruz' 2d, 'Show Biz' 3d, 'Heart' 4th, 'Pagan' 5th

Usual post-holiday week influences are being felt in current session at first-run theatres over the country, but the downbeat is surprisingly mild in numerous cities compared with what would be normally expected. The weather continued favorable in many keys although snow and rain was an adverse factor in some portions of the midwest. Key cities generally reported one of the biggest Xmas-New Year's weeks in years.

"20,000 Leagues Under Sea" (BV) is taking over No. 1 spot, edging out "Vera Cruz" (UA) mainly by dint of total coin and number of playdates. "Sea" ranges mainly from big to smash. In taking second place, "Cruz" showed a great improvement over the first week out and hints further big coin. Pic is beating "High Noon" coin in many locations while in others it is topping "Moulin Rouge."

"Show Business" (20th), which was champ its initial stanza around, is capturing third position. This big musical tended to taper off in some keys on extended-runs. Fourth money goes to "Deep in My Heart" (M-G), still big in fifth round at N. Y. Music Hall.

"Sign of Pagan" (U), which showed promise its first session out, is winding up fifth, with some uniformly sock to great dates. "Silver Chalice" (WB) is finishing sixth. "Cinerama" (Indie) will take seventh spot.

"Young At Heart" (WB) is capturing eighth position, with "3-Ring Circus" (Par) rounding out the Big Nine list. The Martin-Lewis comedy was much stronger in the two proceding weeks. "Romeo and Juliet" (UA), just out in release to any extent, and "The Detective" (Col) are the two runner-up pix.

"Country Girl" (Par), still sock in fourth N. Y. week, is proving equally great in L.A. "Violent Men" (Col), another new pic, is snappy in Providence and hefty in L.A. "Gate of Hell" (Indie) is proving comparably as big in L.A. as it has been at the N. Y. Guild.

"Destry" (U) is rated fine in Balto and Indianapolis. "Alda" (IFE) is repeating its N.Y. success in Chi and Balto. "Bread, Love, Dreams," also from IFE, shapes big in Boston and Denver and good in Cleveland.

"Trouble in Glen" (Rep) is smash in Toronto. "So This Is Paris" (U) looms big in Chi. "Hansel and Gretel" (RKO) is fast in Chi.

"Star Is Born" (WB), wow in Toronto, is good in N. Y. and okay in L.A. "Desiree" (20th), okay in Balto, looks modest in L.A.

"Barefoot Contessa" (UA), good in L. A., shapes socko in Pitt. "Four Guns to Border" (U) is torrid in Toronto. "Athena" (M-G), slow in N. Y., is rated okay in Washington.

(*Complete Boxoffice Reports on Pages 8-9*).

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, INC
Harold Erlche, President
154 West 46th St., New York 36, N.Y.
JUdson 2-2700
Hollywood 28
6311 Yucca Street
HOllywood 9-1141
Washington 4
1292 National Press Building
STerling 3-5445
Chicago 11
612 No Michigan Ave.
DElaware 7-4984
London WC2
8 St. Martin's Pl Trafalgar Sq.
Temple Bar 5041
SUBSCRIPTION
Annual $10 Foreign $11
Single Copies 25 Cents
ABEL GREEN, Editor
Vol. 197 120 No. 6

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a Year $20 Foreign

MARILYN MONROE, GIRL PRESIDENT, TELLS OF HER CONTRACT DEMAND

By FRED HIFT

Clad in white satin and wrapped in ermine, a demure Marilyn Monroe in N. Y. last week (7) had a surprise script ready for 20th-Fox. Plot involved her "Declaration of Independence" from the studio and from the type of roles she's been playing to date.

Looking fit after a "rest" of several weeks at a friend's Connecticut hideout, Miss Monroe told a mob of jostling reporters that in mid-December she had formed her own producing company, Marilyn Monroe Productions, Inc. Purpose of the new outfit, she explained rather vaguely, was to make "better pictures" and also to spread her talents into other media, primarily television.

Apart from that, the actress, whose entire career has been at 20th and whose popularity is based to a large part on her sexy portrayals, said she was looking for roles more apt to bring out her talents as a dramatic performer. Towards that end, in any new contract with 20th, she'd want director and script approval, she insisted.

Both Miss Monroe and her new attorney, Frank Delaney, at whose swank eastside house the press powwow was staged, maintained that the actress at the moment is not under contract to 20th; that her last two features for 20th—"There's No Business Like Showbusiness" and "The Seven Year Itch"—were made without an operative contractual arrangement with the studio, and that no new deal with 20th had been signed or was in the wind.

Delaney supplemented the star's remarks further, stating it would be "a great mistake" to assume she still had a contract with 20th. He declared that there had been mutual agreement between Miss Monroe and 20th to terminate the contract which was signed in 1951. No question of money was involved, he said.

20th Denial

All of this found a hollow echo at 20th, whose reps were not at the press confab, and who weren't prepared for the bombshell. According to Lew Schreiber, 20th studio exec who was in N. Y. last week (he said it wasn't on account of Miss Monroe), the star's exclusive contract with 20th still has four years to go and, as far as the studio is concerned, is binding. He flatly denied any agreement to terminate the 1951 deal.

The Monroe interview for the most part consisted of a mad scramble on the part of photogs, reporters and assorted friends and relatives of the Delaneys to get within at least hearing distance of the gal. Questioning started on the second floor, with Miss Monroe whispering to a group of reporters forming a tight little circle around her. When this proved unsatisfac-

(Continued on page 24)

WORLDLY GLAMOUR HARD TO COME BY

Hollywood, Jan. 11.

Start of 20th-Fox' "Lord Vanity" has been set back to June, following casting of French actress Martine Carol, new pactee, for femme star role. Film originally was slated to roll last Nov. 1, but, studio reports, "when it appeared impossible to find anyone else with 'sufficient worldly glamour' to fill the demands of the role, it was decided to delay the picture until Miss Carol became available."

Sues Lasky Inc. on '47 Note Covering 'Miracle'

Hollywood, Jan. 11.

Jesse L. Lasky Productions, Inc., still owes $188,797.28 on a promissory note for $1,472,696.47, plus $53,214.35 repping 4% interest, Bank of America National Trust & Savings Assn. claims in a suit filed Jan. 5 in L.A. Superior Court. Additionally, bank is out to collect $2,615 in attorney fees.

Film firm signed note June 30, 1947, complaint states, for "The Miracle of the Bells" financing Picture, on which bank received a chattel mortgage, subsequently was sold by bank for $35,000, which was applied to principal.

Delaney's Views

Crux of the contract issue involving Marilyn Monroe appears to be the manner, if any, in which the original contract was terminated. It runs to 1958, with yearly options. As Delaney explained it Monday (10), 20th picked up its '54-'55 option, but the letter informing Miss Monroe of that fact included a reference to the two pix—"Showbusiness" and "Itch"—as coming under the "new" contract which, at that time, was in the negotiation stage. Eventually, Miss Monroe repudiated the new document, and it was never signed.

It's Delaney's contention that the studio's letter represented an admission on the part of the studio that it considered the old contract invalid. He claimed that 20th had subsequently agreed that the star had made her last two films for the studio without any contract, a contention that is strenuously denied by 20th execs. Delaney also pointed out that, on the basis of her $1,500 a week, Miss Monroe actually got only $22,500 for "Seven Year Itch," out of which she'd have to pay her agent, Charles Feldman, his percentage. Feldman, he said, is understood to have a cut of the pic.

Delaney continued his insistence that Miss Monroe's contractual difficulties would be worked out "to mutual satisfaction" with her studio where she is one of the strongest marquee names on the contract list. Miss Monroe left for the Coast over the weekend to finish up "Itch" and intends to return East after that. Her differences with the studio will be put to a legal test, it appears, when she's handed her next assignment.

Film Council Resents Air-Ad-Phono Boys' Charity Collections

Hollywood, Jan. 11.

The Hollywood AFL Film Council and the Permanent Charities Committee are aligned against Radio - Television - Recording - Advertising Charities, Inc., in a jurisdictional battle over charity collection rights in the ranks of television workers.

RTRA interference, according to the Film Council, in a long resolution voted at its weekly meeting, has resulted in a hampering of PCC's annual collections, and causing confusion among both employers and employees. The resolution asserts RTRA has refused to confine its solicitations to live tv, radio, recording and advertising fields.

To this charge, Bert Zinn, exec secretary of RTRA, replied that the attack on his org was unjust, since the Film Council had been advised by his group that none of its members would be solicited by RTRA, and to his knowledge none had been so solicited.

ALLIED ARTISTS SETS BANK REVOLVING FUND

Hollywood, Jan. 11.

Allied Artists has closed a one-year deal with the Security-First National Bank of Los Angeles and the Bankers Trust Co., N. Y., for a revolving loan of a maximum of $1,750,000, expiring Jan. 1, 1956. Arrangement also permits guarantees up to $500,000 covering bank loans to indie producers releasing through AA.

Pact, disclosed by prexy Steve Broidy and exec veepee-treasurer George D. Burrows, supplants previous loan agreement with same banks, which allowed up to $1,250,000 loan maximum. Deal also has been negotiated with DeLuxe Laboratories, Inc., of N.Y., effective last Nov. 26, for loan of $350,000, payable over five-year period in annual amounts of $70,000. Coin will go towards financing AA's expanded production program.

No Serial Number on Stub; New Ticket Thwarts Any 'Checkers' of Attendance

Minneapolis, Jan. 11.

North Central Allied in its current bulletin calls attention to a new type of admission ticket now being manufactured which is designed to thwart checking of the boxoffice through ticket numbers. The ticket is serially numbered, the bulletin says, but the patron receives only an unnumbered portion.

"There are plenty of reasons why people want to check your business," the bulletin points out. "They may concern the raising of your rent, film rentals and union wage scale, the imposition of a local admission tax, the building of an opposition theatre or the bidding against you for product.

"This new ticket is perforated lengthwise. The numbered portion remains in the machine, while the patron is given the unnumbered part. These tickets will fit into the General Register or the Gold Seal ticket machines. All you need is a special magazine for $10 each."

WARNERS RELEASING LAIT'S 'CONFIDENTIAL'

Warner Bros. has closed a deal with Edward Small to distribute the Clarence Greene-Russell Rouse production of "New York Confidential," film suggested by the title of the book by Jack Lait and Lee Mortimer.

Small has been dickering with a number of distribution companies to take on the film, including United Artists. Columbia and Metro reportedly also had the picture under consideration.

WB's success with similar type films may have been a factor in the selection of the Burbank studio. The company chalked up socko returns with Jack Webb's "Dragnet" and previously with "Them," another indie-made exploitation-type picture.

"New York Confidential" was produced by Greene and directed by Rouse with the pair collaborating on the original screenplay. It stars Broderick Crawford, Richard Conte, Anne Bancroft, J. C. Carroll Naish, and Marilyn Maxwell.

Uruguay Festival Party

Hollywood, Jan. 11.

Fourteen Hollywood personalities plane tomorrow for Punta Del Este, Uruguay, as official reps of the Association of Motion Picture Producers at the Uruguayan Film Festival, Jan. 14-30.

Party will comprise Delmer Daves, Dean Jagger, Van Johnson, John Lund, Fletcher Markle, Mercedes McCambridge, Dorothy McGuire, Wayne Morris, Pat O'Brien, Walter Pidgeon, Lizabeth Scott, Elaine Stewart, Claire Trevor and May Wynn. Sponsored by the South American country's government, event is similar to last year's Brazilian and Argentine festivals, to which Hollywood also sent delegations, and will be attended by film groups from most of the world's film industries.

Three American films will be entered, including Columbia's "The Caine Mutiny," Paramount's "Sabrina" and Walt Disney's "The Living Desert."

William Holden inked by 20th to star in "A Many Splendored Thing," produced by Buddy Adler. To be filmed partially in Hong Kong.

Europe to N.Y.

Geraldine Brooks
Claude Dauphin
Dino deLaurentiis
Paulette Goddard
Huntington Hartford
Witold Malcuzynski
Yehudi Menuhin
Amru Sani
Marjorie Steele
Elizabeth Taylor
Michael Wilding
Alan Young

To Marilyn: Sorry, No Dostoievsky

Hollywood, Jan. 11.

On Jan. 8, 20th-Fox issued the following official statement:

Marilyn Monroe has a firm contract with 20th Century-Fox for her exclusive services until Aug. 8 of 1958.

Miss Monroe asked for and was offered a new contract, which she and her representatives and legal advisers agreed to, but which she has not signed. Naturally, this leaves her current long-term contract in full force and the studio will use every legal means to see that she lives up to every provision of it.

When Miss Monroe first came to the studio in August of 1946, she received a salary of $125 a week. Miss Monroe under her existing contract is receiving $1,500 per week. In the next period of her contract she will receive $2,000 a week to be followed by $2,500 a week and during the last year of her contract she will receive $3,500 a week.

The new contract which Miss Monroe has failed to sign calls for a salary not less than $100,000 per picture.

Before Miss Monroe was signed to her present long-term contract, she had tried her talents at two other major studios, neither of which retained her on a long-term deal. Since she has been at 20th Century-Fox Miss Monroe was given every consideration, surrounded by the finest creative talent available and cast only in multi-million-dollar productions and given a careful and world-wide publicity campaign.

20th Century-Fox is very satisfied with both the artistic and financial results from the pictures in which Miss Monroe has appeared. Among others these include, "Gentlemen Prefer Blondes," "How to Marry a Millionaire," "River of No Return," "There's No Business Like Show Business" and "The Seven Year Itch."

20th Century-Fox has no intention of granting Miss Monroe's request that she play in "Brothers Karamazov" by Dostoievsky.

Censor Board Jobs As 'Plum'

By OTTO PREMINGER

Hollywood.

Ever since those censors, in full cry, started baying at the film version of "The Moon Is Blue," I not only have been hitting back, I have done a bit of exploratory work. My wonderment now is why there are not more state and municipal censors? It certainly supplies some of the juiciest plum-picking ever devised by politicians.

Last spring when the U. S. Supreme Court overruled New York and Ohio censors, and in rather a turgidly phrased opinion hinted that all state film censorship might well be unconstitutional, many of us in the film industry and allied endeavors emitted a small whoop of delight. But the Court stopped there; the state censors blithely did not. They weren't going to surrender such lush political plums. And now it doesn't look like the Court is going to press the matter.

Six states and a few cities—such as Chicago and Memphis—maintain politician-manned censor boards. To put it bluntly, but necessarily plainly, these groups are not shears-swinging brigades of righteous watchmen protecting public morals. They are politicians collecting, and living off, taxes. Taxes scooped not out of the pockets of the general public, but out of the coffers of the film distribution companies.

These civic censors pass upon the "fitness" of films to be shown

(Continued on page 20)

MEMPHIS STANDS PAT

Binford at 88 Reappointed Chief Censor—He's Commended

Memphis, Jan. 11.

Lloyd T. Binford has been reappointed chief censor of this municipality. At 88, there had been talk that Binford might be put to pasture. He himself suggested he might not complete another term.

The job of chief censor pays $200 a month, not sumptuous, but the headlines are wonderful. Other four censors, of which three are women, labor for purity gratuitously. All were reappointed, too.

Mayor Frank Tobey commended the censors for performing their duties "with integrity, efficiency and in the public interest."

There has not been any noticeable inclination in Memphis to regard the bluenose exploits as reported throughout the nation, and even in Europe, as doing any discredit to the reputation of Memphis.

Picture Problem: Close Time Gap of Release Based on Bestseller

With lots of bestsellers on their production skeds, film companies are looking for closer ties with publishers so as to exploit the literary properties to mutual advantage.

Story department execs in N.Y. have been frankly impressed with the job done by Stanley Kramer on "Not As a Stranger," based on the bestselling Morton Thompson novel. Kramer hired a man and, at his own expense had him make the rounds of big department stores all over the country to promote the book. Purpose of course is to keep interest in the tome alive until the film bows in the theatres.

Problem faced by the companies is the gap between the purchase of a book and release of the pic based on it. In many instances, public interest in the novel has lagged by the time the film reaches the screen. There have been cases, and 20th-Fox's "The Egyptian" is one,

(Continued on page 20)

N. Y. to L. A.

Walter Abel
George Brandt
Frederick Brisson
Glenn Denning
Nat Dorfman
Herb Golden
Sidney Gross
Reub Kaufman
Lisa Kirk
Joshua Logan
Charles C. Moskowitz
Gene Nelson
James P. O'Neill
Harriet Parsons
Jack Rose
Jane Russell
Nicholas M. Schenck
Lew Schreiber
Melville Shavelson
Jean Simmons
Peter Witt
Adolph Zukor

L. A. to N. Y.

Pier Angeli
Art Baker
Mort Blumenstock
Dagmar
Dennis Day
George Durgom
Dan Duryea
Frank Fine
Eddie Fisher
Jackie Gleason
Lew Grade
Bonita Granville
Don Hartman
Larry Kent
King Sisters
Robert E. Kintner
Dorothy Kirsten
Connie Krebs
Robert F. Lewine
Rudy Mate
Marie McDonald
William Perlberg
Cesar Romero
Helen Rose
Frank Rosenberg
Natalie Schafer
George Seaton
Don Segal
George T. Shupert
George Sidney
James Stabile
Walter Wanger
William Wyler

N. Y. to Europe

Harry Adler
Joy Batchelor
John Halas
Richard Mealand
Steven Pallos
Val Parnell
Ethel Linder Reiner
Harold Steinman
Max Weinberg
George Weltner

3 MAJORS THRIVE ON 'B' PIX

Duals Still Big in U.S.A.

CinemaScope or no, the double bill is still riding high throughout the U.S. despite difficulties experienced by the theatres in digging up supporting features.

At the time of the introduction of the widescreen, distribution execs had hopes that the new development might bring with it a return to single billing. 20th-Fox, for one, went into the production of elaborate shorts to pad its C'Scope shows. However, exhibs are sticking to their guns and, in most parts of the country, continue to doublebill.

Question of whether or not the public wants two features for one admission has been kicked around in the industry for many years. It's one of the phenomena of our day that, whereas public opinion tests may tend to show a preference for single features, the b.o. shows differently. Theatres that have tested a single feature policy are inevitably returning to dualers.

With CinemaScope, some situations have doublebilled this type pic, but for the most part they're coupling a CinemaScoper with a standard film. One of the explanations for the public's continued adherence to doublefeaturing is that the resistance comes primarily from the younger folk who go to see a film on a date. Single bill doesn't meet their time-filling needs.

Lester Foresees Revived Powerful UFA But May Take 2-3 Years To Jockey

Revival of the UFA production-distribution-exhibition combine in Germany, which appears likely, will provide that country with its most powerful unit, and a very necessary one to boot, according to Henry Lester, rep of Carlton Film of Munich and of N. F. Film Distribution Co.

On a visit to N. Y. last week, Lester said the German industry would benefit from the existence of one large and powerful company, particularly in view of the uncertainty surrounding the future of government film subsidies both via the federal government and the various states within the Bonn republic. He added that any official approval of UFA would, of course, be contingent on its leadership.

Lester is here to discuss, among other things, various pending co-production arrangements with Munio Podhorzer, prexy of United German Film Enterprises, which reps Carlton in the U. S. Guenther Stapenhorst, Carlton topper, is due in N. Y. later this month to set up final details of "The World Beyond," which he will do as a co-production with Paul White, former Selznick exec. Film will have a Republic release.

Lester said the German producers are becoming increasingly conscious of making films with a foreign market potential.

CinemaScope was making progress in Germany, Lester reported, even though some distribs are still resisting it, feeling that its widespread installation might encourage an even larger influx of American pix. Carlton is sold on C'Scope and is coproducing "Oh, Rosalinde"

(Continued on page 24)

'Mighty' Higher

VARIETY's annual publication of the big boxoffice pictures has drawn a complaint from Warner Bros., the beef being its product was underquoted.

Thus, the domestic distribution revenue tallies are revised to give "High and the Mighty" $6,000,000 and "Dragnet" $4,700,000.

Warners Step Up Own Producing

Warner Bros., one of the most active major studios in the distribution and financing of indie product, apparently plans to step up its output of exclusively homemade pictures. Addition of Frank Rosenberg recently as a staff producer now gives the company a total of four contract producers. Others are Henry Blanke, David Weisbart, and Willis Goldbeck.

Rosenberg, who moved over to Warners from 20th-Fox, has been assigned four pictures as part of

(Continued on page 22)

METRO DISTRIBUTING ENGLISH 'SVENGALI'

Departing from a long-established policy, Metro last week signed for western hemisphere distribution of a British picture, Renown's "Svengali." Deal was made on a percentage basis. It's the first foreign import taken on by M-G for domestic handling in many years. Pic is in color.

At the same time, another British film, "Angela," made by Steve Pallos as a British-Italo production and starring Dennis O'Keefe, Rosanna Brazzi and Mara Lane, was scooped up by 20th-Fox last week for domestic release. Deal involved an outright sale. Film is a murder mystery.

The Metro deal gives Renown's George Minter major distribution deals on three of the four Renown pix on which the Trans-Lux circuit got a 50% cut of the western

(Continued on page 66)

Tatelman-Wilder Combo

Hollywood, Jan. 11.

Harry Tatelman, whose last production was "Underwater" while at RKO, has set up shop with writer Robert Wilder to indie produce latter's "Bright Shadow."

A May start is set for picture, with financing already arranged.

MANY EXCEPTIONS IN ALL-BIG ERA

Lesser-scale product seems still to have an economically important place in today's market. While the majority of major studio administrators insist they can get along only with "quality" pictures, the fact is that filmmakers dealing in non-epic projects are making money, too.

Robert S. Benjamin, United Artists board chairman, disclosed this week that UA in 1954 had a global gross of $43,100,000. This is the highest in the company's history, progressing from $19,900,000 in 1951, $29,300,000 in 1952 and $38,600,000 in 1953.

Significantly, UA last year had only two films in wide circulation that raked in fancy coin, "Apache" and "Barefoot Contessa", are listed at over $3,000,000 in domestic rentals each. There were no entries between $2,000,000 and $3,000,000.

Accounting for the record gross in the case of UA were the many pix in the more or less "modest" category. Distributor has been releasing films at the rate of about four a month; the big payoff, it follows, was via quantity.

While the economy at Loew's, Paramount, et al., is geared to hefty stakes in each film, Universal and Columbia, as well as UA, show evidence that lower-case pic enterprises can turn a profit. Col's "Miami Story," produced by Sam Katzman with Barry Sullivan and Luther Adler in the leads, is a $1,000,000 domestic grosser. At U there was no great budget lavished on "Ma and Pa Kettle At Home" or "Francis Joins the WACS" but their U. S. and Canadian distribution returns amount to $1,750,000 and $1,900,000, respectively.

RKO has an example of a mild budget offering yielding relatively good money in "Appointment in Honduras," produced by Benedict Bogeaus with Glenn Ford and Ann Sheridan starred. The domestic revenue looks to hit $1,150,000.

Major point underlined by some execs in distribution is that because "B's" have been dropped by several studios, pix in this class which continue to be made stand an improved chance of wide playoff. "Honduras," for one, has had over 12,000 exhibitor contracts in the domestic market and could go to 14,000.

TV Bally Tools Inadequate—UPT; Ask Longer, Pre-Tested Trailers

To Whom—?

Kansas City, Jan. 11.

The newest thing in complaints came to Maurice Druker, manager of Loew's Midland Theatre, when he answered the phone one day last week. Every first run theatre at the time was playing a holdover, a situation which rarely occurs here.

Said a femme voice, "To whom do I complain that there are no new pictures in town this week?"

Ready New Test Of Air Media

"Operation Saturation," a project designed to gauge the effectiveness of radio and tv in the publicizing of features, is being set up by the Associates' Advertising Committee, comprising the ad-pub toppers of American Broadcasting-Paramount Theatres affillates, and Earl J. Hudson, ABC v.p. on the Coast.

Test, involving Universal's "Six Bridges to Cross" and the Warner Bros. film, "East of Eden," will be staged in a series of twin towns, i.e. towns that are close to each other and of fairly equal population, weather conditions, etc.

Sets of towns designated include Austin and El Paso, Texas; Hartford and New Haven, Conn.; Atlanta, Ga. and Charlotte, N. C.; Memphis, Tenn. and New Orleans, La.; Jackson, Miss. and Mobile, Ala.; Sioux Falls, S. D. and Fargo, N. D.; Rockford and Peoria, Ill., and Sioux City, Ia.

Project was originally discussed by Jerry Zigmond of Paramount Pictures Theatres Corp., Los Angeles, chairman of the Associates group, and Hudson. Involved is the "package purchase" of announcements, film clips, publicity and exploitation gimmicks integrated into programs throughout the day. Included, too, will be promotion assists from disk jocks and plugs on women's daytime pro-

(Continued on page 20)

Availability of more and better promotional material would assure the studios of more widespread use of tv in the exhibition field. This is one of the conclusions arrived at in an exhaustive survey by American Broadcasting-Paramount Theatres ad-pub execs on ways and means of pix promotion on radio and tv.

The 41-page report and its recommendations, the result of two meets of the circuit's Advertising Committee, has been circulated to circuit heads and to the distribs' ad-pub toppers for study and reaction. The recommendations of the group are to be presented to the distribs' advertising council by a circuit committee consisting of Emil Bernstecker, Harold Brown, Henry Plitt and David Wallerstein.

Survey, involving chains in all parts of the country, said exhibs' use of tv was so limited because "the tools to work with supplied by the studios are frequently so limited." It also found that:

A more imaginative approach to the making of tv trailers is needed. "They should differ from theatre trailers as such, and have some of the novelty and variety of non-theatrical trailers, such as cartoons; or perhaps a star or personality could be used to make the pitch.

Before tv trailers are put to mass use, they should be tested by a group of advertising experts, repping exhibs for their opinion. This could be done either by submitting the script or trailer. Also, tv trailers should be previewed in tv size by a lay audience.

There should be more film clips available by the studios and the

(Continued on page 20)

GALA SETTING FOR 2D CINERAMA ON FEB. 8

The second picture in the Cinerama medium, "Cinerama Holiday," produced by Louis de Rochemont, will open at the Warner Theatre, N. Y., Tuesday evening Feb. 8. The current "This Is Cinerama," which opened in N. Y. Sept. 30, 1952, will end its run on Sunday, Feb. 6. The open day will be used to realign the projection equipment for the improved technical quality of the second film.

"Cinerama Holiday" will be launched with a lavish klieg-light premiere. Stanley Warner Corp., holder of the production and exhibition rights to the medium, is busy lining up a sponsoring organization for the preem, with the event probably going to a charity. While SW has selected the Feb. 8 date, there's a possibility of a change to another date in February should the sponsoring group request it.

The Gotham opening of "Holiday" will be followed by similar preems in a number of other cities with Cinerama equipment. SW recently held a two-day meeting in New York to indoctrinate the Cinerama field force in the advertising, publicity, and promotion plans for the upcoming attraction. Confab was attended by representatives from N. Y., Boston, Philadelphia, Detroit, Washington, St. Louis, and Pittsburgh. Similar sessions are scheduled for the field men of other Cinerama cities.

Prior to the posting of the closing notice for "This Is Cinerama," mail orders in New York dropped to about five a day. However, "last four weeks" ads in the newspapers resulted in a sudden business spurt, with mail orders zooming to 100 per day.

Co-Credit on 'Roberts'

Hollywood, Jan. 11.

Due to Mervyn LeRoy taking over direction of Leland Hayward's "Mister Roberts" at Warners during the illness of John Ford, picture will be released with co-director credit.

Ford had to undergo emergency surgery during filming of the feature.

SAY EXHIBITORS FILM FINANCIAL GROUP NEEDS NO JUSTICE DEPT. SANCTION

Under the registration statement filed with the Securities & Exchange Commission, the Exhibitors Film Financial Group Inc. is permitted to engage in almost any activity within the motion picture industry. Ben A. Trustman, legal counsel to the Theatre Owners of America sponsored financing outfit, disclosed in New York last week. While the prime purpose of the Group will be to finance independent production, Trustman and TOA prexy E. D. Martin pointed out that it did not rule out production, distribution, or the granting of loans.

Trustman and Martin, at a tradepress confab, stressed that Dept. of Justice approval was not necessary "for what we want to do" since the product financed by the Group will be available to all exhibitors on an equal basis and that no one will have a "pre-emptive" right.

SEC approval allowing the registration statement to become effective was issued early this week. The SEC okay will permit the sale of the stock in interstate commerce. Temporary directors of the film financing outfit met Thursday (6) to wind up last minute details on the qualification requirements. "It was a tremendous and monumental job," Martin said. Trustman, he said, had to work out details for the sale of the stock in different states, each of which have different requirements. In some states, officers of the corporation are being qualified as salesmen for the stock.

Following formal SEC approval, a series of meetings will be held in various cities throughout the country to acquaint exhibitors with the plan. The temporary officers of the corporation will attend the various regional meetings to help in the sales pitch. First of these sessions is set for St. Louis, but no date has been selected. Prior to the scheduled meetings, a prospectus will be mailed to every exhibitor in the U. S.

Permanent Officers

Martin asserted that a permanent board of directors and officers will be elected at the first stockholders meetings. No date has been set for this session, the date depending on the sale of the stock. According to Martin, if it is determined at the first stockholder session that an insufficient fund has been raised, the coin will be returned to the investors and TOA will foot the bill for all the expenses involved up to that point.

The Group's initial issue will be 100,000 shares of common stock at $100 par value. The entire issue will be up for sale first to exhibitors, then to others in the industry excluding the major distributors, and last to the general public. A kickoff fund of $10,000,000 is anticipated. Stock will be an over-the-counter security.

Martin disclosed that the financial corporation had been unable to accept pledges because it had not been legally in business until this week. He said that there has been a tremendous amount of interest throughout the country and the large circuits, although unable to participate because of the consent decrees, are lending more support.

Details on the opening of a permanent office will not be determined, Martin said, until the project gets off the ground and "we know its scope and size." Meanwhile, temporary headquarters are Sam Pinanski's office in Boston. The First National Bank of Boston has been named the depository. Asked if the Group planned to make loans from the Boston bank, Trustman said "it's reasonable to expect that if our credit rating is good, we'll be able to get additional funds from the First National Bank and other banks.

The actual operational scope of the financial group will not be set until a permanent board is named, Martin said. However, he noted that it was not the present intention to use the major distribs for the release of product, but that eventually this would be a matter for the board to decide.

Underwater!
(SUPERSCOPE-COLOR)

Treasure-hunting under the Caribbean with aqualung-equipped Jane Russell; deep-sea diving excitement and good b.o. prospects.

Hollywood, Jan. 10.

RKO release of Harry Tatelman production. Stars Jane Russell; costars Gilbert Roland. Richard Egan, Lori Nelson; features Robert Keith, Joseph Calleia, Eugene Iglesias, Ric Roman. Directed by John Sturges. Screenplay, Walter Newman based on a story by Hugh King and Robert B. Bailey; camera (Technicolor), Harry J. Wild; underwater photography, Lamar Boren; editors, Stuart Gilmore, Frederic Knudtson; music, Roy Webb. Previewed Jan. 6, '55. Running time, **98 MINS.**

Theresa	Jane Russell
Dominic	Gilbert Roland
Johnny	Richard Egan
Gloria	Lori Nelson
Father Cannon	Robert Keith
Rico	Joseph Calleia
Miguel	Eugene Iglesias
Jesus	Ric Roman

(*Aspect ratio*: 2·1)

This tale of high adventure under the Caribbean puts together a number of salable entertainment features that can mean money at the boxoffice. Not the least of the commercial aspects is an aqualung-equipped Jane Russell mermaiding in the ocean depths. Her name and the generally okay excitement stirred up by the treasure-hunting plot should attract good business.

Film is RKO's first SuperScope release. The 2-to-1 aspect ratio produces a big picture excellently proportioned to show off the pictorial splendors achieved by Harry J. Wild's lensing above the water and by Lemar Boren's under the ocean. SuperScope's versatility was further demonstrated at the preview by the use of a CinemaScope projection lens, point being that the RKO-sponsored optical process is adaptable to houses already equipped for anamorphic projection.

Picture is a production first for Harry Tatelman and the showmanly round of commercial values assembled gives him a good initial credit. Even stronger overscoring could have cured some script flaws, and the sometimes slack pacing could have been helped by eliminating several unnecessary sequences. Overall, though, it's the b.o. worth that carries the most weight, and the payoff for this one should be profitable.

While Miss Russell is the main cast attraction as far as name value goes, the story is slanted towards Richard Egan, her husband, and Gilbert Roland, adventurer, who are diving for the treasure aboard a sunken galleon. Miss Russell is a fetching sight, whether plumbing the depths or lounging comfortably aboard ship. On her, skin-diving equipment seems almost superfluous, but good taste in the production doesn't make an overly obvious point of her natural attractions.

Egan and Roland handle the masculine spots easily, both having the kind of muscles that look good when bared, as well as enough acting skill to take ample care of the story heroics. Robert Keith, good as a priest with a knowledge of sunken treasure who is along on the cruise, and Lori Nelson, scantly used but good to look at, are the other principals in the treasure-questing group.

Suspense is whipped up by John Sturges' direction in detailing the threats to the little group, both above and below the waters of the Caribbean. Underneath lurk sharks and the danger the galleon will slip from its precarious perch on a submerged ledge and sink beyond reach, taking some or all of the diving trio with it. On the surface the treasure-hunters are threatened by Joseph Calleia, Cuban shark fisherman and his crew, who see the possibility of hijacking easy riches. Calleia and his crew are effective.

Sturges' direction is hampered for the first half of the footage by more dialog than the picture's pace can comfortably assimilate, but once the unnecessary talk and extraneous sequences are out of the way, the pace tightens and thrills are consistent. Work of the divers around and in the old wreck while blasting out treasure is often hackle-raising in its thrills and the Technicolor photography shows it all up in sharp, detailed beauty.

The good basis for high adventure was scripted by Walter Newman from a story by Hugh King and Robert B. Bailey. Roy Webb's score, directed by C. Bakaleinikoff is excellent, as are the Latune numbers injected here and there by Perez Prado and a small crew. Underwater sound effects add to the entertainment. *Brog.*

Howard Dietz to the Coast to join Metro homeoffice execs conferring with studio chief Dore Schary.

Svengali
(BRITISH—COLOR)

British film version of Gerald du Maurier yarn with Hildegarde Neff and Donald Wolfit starred; sombre melodrama most suitable for arty houses.

London, Jan. 4.

Renown Pictures release of George Minter production. Stars Hildegarde Neff, Donald Wolfit. Terence Morgan. Directed by Noel Langley. Screenplay, Noel Langley, from story by George du Maurier; camera (Eastmancolor), Wilkie Cooper; editor, John Pomeroy; music, William Alwyn. At Gaumont, London. Running time, **82 MINS.**

Trilby	Hildegarde Neff
Svengali	Donald Wolfit
Billy	Terence Morgan
Laird	Derek Bond
Taffy	Paul Rogers
Gecko	David Kossoff
Durien	Hubert Gregg
Patrick O'Ferrel	Noel Purcell
Carrel	Alfie Bass
Natalie	Harry Secombe
Police Inspector	Peter Illing
Mrs. Bagot	Joan Haythorne
Dubose	Hugh Cross
Dodor	David Oxley
Lambert	Richard Pearson

This is a heavy, sombre and dated melodrama, based on George du Maurier's well-known novel, in which Hildegarde Neff makes a highly attractive British film debut in the role of Trilby while Donald Wolfit is a very sinister Svengali. Its boxoffice prospects are questionable but this British-made pic should get by if carefully sold. It may be a difficult proposition in America where its main appeal will be in arty houses.

Wolfit took over the title role after Robert Newton walked out in the early stages of production. This is a shrewd replacement because his rich interpretation of the dominating Svengali proves a solid basis for the production. At all times he suggests the dirty, swarthy and unwholesome character whose grip on the girl remains until his last gasp.

Miss Neff, in her first British film, gives a warm and sympathetic performance as Trilby, the girl who's taken out of a saloon to become an artist's model. She falls in love with a young English artist, the plans of marriage being ruined by an interfering parent. There is some vagueness as to the way in which she falls under Svengali's power and how he makes her an internationally famous singer. But even so there is dramatic force in these sequences, particularly in the climax when the grip is relaxed and she is unable to utter a note at a Covent Garden concert.

Terence Morgan seems a little out of character as the British artist with whom she falls in love but Derek Bond and Paul Rogers are entirely believable as his two British friends. David Kossoff gives a solid and reliable performance as Svengali's friend and violin-accompanist, with Hubert Gregg, Noel Purcell, Alfie Bass and Harry Secombe heading a safe supporting cast.

Noel Langley has vigorously directed the piece from his own script while Wilkie Cooper has done an excellent job of color lensing. William Alwyn's music is firstrate and Elisabeth Schwarzkopf's singing for Miss Neff's solo recitals is one of the artistic highspots. *Myro.*

Battle Taxi

Commonplace. Script and production makes this a dull second half.

United Artists release of Ivan Tors-Art Arthur production. Stars Sterling Hayden; features Arthur Franz and Marshall Thompson. Directed by Herbert L. Strock. Screenplay, Malvin Wald; camera, Lothrop B. Worth; editor, Jodie Copelan; music, Herman Sukman. Previewed Jan. 3, '55. Running time, **82 MINS.**

Capt. Russ Edwards	Sterling Hayden
Lieut. Pete Stacy	Arthur Franz
2nd Lieut. Tim Vernon	Marshall Thompson
S Sgt. Slate Klein	Leo Needham
Lt. Col. Stoneham	Jay Barney
Wounded GI	John Goddard
Lieut. Joe Kirk	Robert Sherman
Lieut. Marty Staple	Joel Marston
M Sgt. Joe Murdock	John Dennis
Blue Boy Three-Gene	Dale Hutchinson
Lazy Joker Two	Andy Andrews
Lieut. Smiley Jackson	Vance Skarsted
Medic Capt. Larsen	Michael Colgan
Co-Pilot Harry	Capt. Vincent McGovern

Sights are on the Korean war but this time the requisite combat wallop is in short supply. "Battle Taxi" refers to the U. S. Air Rescue Service in action. Undoubtedly there was plenty of screenplay potential in the operations of this heretofore unspotlighted adjunct to the fighting forces but "Taxi" doesn't deliver.

Ivan Tors-Art Arthur production has some exploitation value in the nature of the subject matter, this being the exploits of a helicopter element. Further, there's the line about the film having been made in cooperation with the Department of Defense. However, the finished product emerges as a lower-case programmer at most, with stock footage used liberally and in some instances not fitted in smoothly. Overall result is a pic of limited conviction, the story being no help.

Sterling Hayden has the lead as head of the air rescue squadron, part of whose job is to convince his pilots that they're on airborne missions of mercy and not to engage in grandstand heroics. Arthur Franz, as a former jet jockey now under Hayden's command, is the one who'd rather take on the enemy in combat, until he learns—without surprise to the audience—the wisdom of Hayden's counsel.

Direction by Herbert L. Strock is commonplace, and the script similarly allows no ingenuity to come through. Music and editing contribute little. *Gene.*

One Good Turn
(BRITISH)

Norman Wisdom's second British comedy; Fine for the home market but unlikely in the U.S.

London, Jan. 4.

General Film Distributors release of Two Cities (Maurice Cowan) production. Stars Norman Wisdom, Joan Rice, Shirley Abicair, Thora Hird. Directed by John Paddy Carstairs. Screenplay, Maurice Cowan, John Paddy Carstairs, Ted Willis; camera, Jack Cox; editor, Geoffrey Foot; music, John Addison, with music and lyrics by Norman Newell and Norman Wisdom. At Dominion, London. Running time, **90 MINS.**

Norman	Norman Wisdom
Iris	Joan Rice
Mary	Shirley Abicair
Cook	Thora Hird
Alec	William Russell
Bigley	Richard Caldicot
Tuppeny	Marjorie Fender
Jumper	Keith Gilman
Matron	Joan Ingram
Igor Petrovitch	Harold Kasket
Cinema Manager	Fred Kitchen Jr.
Prof. Dofee	David Hurst
Hypnotist's Stooge	Michael Balfour
Gunner Mac	Ricky McCullough

Norman Wisdom's first entry into the British film scene a year back in Maurice Cowan's production of "Trouble in Store" was one of the top grossers in the domestic market. The b.o. formula has been repeated in "One Good Turn" and the results locally probably will assume the same proportions. Notwithstanding its great hopes in the home market, the film is a dim prospect for the U.S.

Once again Wisdom is cast as the "little man" but the script gives him none of the opportunities to develop his potentialities as a British Chaplin and he has to rely on one slapstick incident after another for the laughs. In the main, these are frequently unrelated although there is a thin sort of story thread of how the star, as a sort of general factotum, saves the orphanage.

There is good measure of comic incident but little invention. The direction allows the star to run riot through a sequence of events starting with the losing of his pants and unconsciously becoming the hero of the London to Brighton walk, to a forced climax. There is plenty of pathos from Wisdom but only a small measure of artistic talent from the remainder of the cast. Joan Rice, Shirley Abicair and Thora Hird in the principal roles are bogged down by the script.

A couple of numbers, one by Norman Newell and the other by the star, provide a pleasing diversion. *Myro.*

Das Zweite Leben
(Double Destiny)
(FRENCH-GERMAN)

Frankfurt, Jan. 4.

Columbia release of Stuart Schulberg and Gilbert de Goldschmidt production (for Trans-Rhein and Madeleine Film). Stars Simone Simon, Michel Auclair, Barbara Rutting. Directed by Victor Vicas. Screenplay, Frederick Grendel, Dieter Werner, based on Jean Giraudoux story; camera, Andre Bac; editors, Ira Overberg, Georges Klotz; music, H. M. Majewski. At Universum Theatre, Stuttgart. Running time, **90 MINS.**

Siegfried	Michel Auclair
Francoise	Simone Simon
Sybil	Barbara Rutting
Reinhard	Bernard Wicki
Professor	Rolf Gunnackhoff
Mittelmeier	Gert Froebe
Garreaux	Yves Brainville

For patrons of arty films, "Double Destiny" shapes as a likely contender for 1955. Based on a Jean Giraudoux story of the last World War, called "Siegfried," it became a hit play in Paris back in the 1920's. It is planned as a stage entry in its original version this winter on Broadway. With a somewhat altered script, written by Frederick Grendel and Dieter Werner, this was done in French and German. It appears to have a good chance for U.S. arty theatres.

Plot concerns Michel Auclair, as Siegfried, a young French painter who is called into the army in the first World War. He's in love with Francoise, sweet-voiced Simone Simon. But before he can marry her, the wedding bureau closes and he plants a ring on her finger with promises of eternal love and rushes off to war, where he is shell-shocked and loses his memory.

Although the plot seems based on some unlikely coincidences (considerably lightened from the original drama which was a highly political) the excellent direction of Victor Vicas makes the story come across with feeling. Particularly outstanding are the dramatic closeups of the moment when Auclair, in search of the "wife" he believes is somewhere in Germany, realizes he is truly a man without identity, and the moving scene in which he and Simone Simon first encounter after the war. Vicas, whose directorial talents will shortly be on view in the U.S. with the opening of "No Way Back," has already been signed by 20th-Fox for his unusual work.

There are two standard performances. Miss Rutting, winner of the German Oscar for her acting, plays the "other woman" with such sensitivity that the audience almost yearns for Auclair to remain with her. Bernard Wicki, as her brother, the teacher who returns from captivity in Russia, is exceptionally fine. Miss Simon, proves a looker capable of a warm performance.

The film is a pioneer in French-German co-production which nicely balances the delicacies of national tastes. Musical and technical credits are apt supports. *Haze.*

Emperor and the Golem
(CZECHOSLOVAKIAN-COLOR)

Overlong fantasy-comedy with slim b.o. chances in the U.S.

Artkino release of Czechoslovak State Film Studio production. Features Jan Werich, Marie Vasova, Natasa Gollova, Jiri Plashy. Directed by Martin Fric. Screenplay, Jiri Brdecka and Werich; camera, Jan Stallich; music, Julius Kalas. At Stanley, N.Y., Jan. 8, '55. Running time **110 Mins.**

The Emperor, The Baker	Jan Werich
Countess Strada	Marie Vasova
Kathy	Natasa Gollova
Kelley	Jiri Plashy

As the first Czechoslovakian film to play the Stanley Theatre, N.Y., in five years, "The Emperor and the Golem" is an interesting import. For the picture as such affords an insight on the Czech film industry. As entertainment it's another matter since this overlong fantasy-comedy is tedious fare despite a few humorous scenes.

Writers Jiri Brdecka and Jan Werich drew upon Jewish legend to unfold a tale of a crazed Czech emperor enamoured of women, eternal youth, alchemy and the Golem. Latter is an artificial man, fashioned from clay, who was popularly believed around the 16th century to be a giant that would protect the Jews in times of adversity.

But instead of developing the story purely around the emperor and the Golem as the French-made version did in 1937, the Brdecka-Werich screenplay creates a situation in which a baker successfully poses as the real sovereign. Through this device the scripters attempt to introduce a variety of levity, most of which falls in the slapstick category.

Co-scripter Werich, who essays the dual role of the aging emperor and the lusty baker, provides some amusing moments and shows genuine thesping talent whether he's quaffing the elixer of youth or training a lascivious eye on a bevy of cuties who frequent the royal menage.

Marie Vesova, as the bona fide emperor's vis-a-vis, is suitably shapely and Natasa Gollova has ample feminine charms as a magician's aide who carries on a romance with the baker. Jiri Plashy scores nicely as the magico. Competent support is provided by a long cast. Direction of Martin Fric frequently wavers as though he's undecided to stress the comedy aspects or concentrate on the narrative.

Curiously, this Czechoslovak State Film Studio production contains little propaganda in contrast with the unsubtle messages usually found in Soviet-made films. However, the "message" in the "Emperor" if it can be called that tends to fit in with the present Kremlin regime's theory of "co-existence."

For prestidigitator Plashy at one point sings a little jingle which goes something like this: "We'll all live better when we share what we have . . . when we live in peace the world will be a better place for you and me." Lines such as that, of course, can be found in most children's story books. Those looking for social significance might be impressed with the final scene where the baker harnesses the Golem to provide heat for the ovens in order that the poor might have bread.

Insofar as the film's technical aspects are concerned the camera-work is of poor quality and the editing faulty. Lensed in color (presumably Sovcolor), the tints don't measure up to Technicolor or Eastman Color. Frequently the hues on print screened at the Stanley appeared washed out and ill defined. Moreover, the action and story could have been sped up considerably if 15 or 20 minutes had been trimmed from the footage. Costumes of Jiri Trnka are eye-catching. *Gilb.*

Votre Devoue Blake
(Yours Truly Blake)
(FRENCH)

Paris, Jan. 4.

Cocinor release of Cocinor-Chaillot Film Production. Stars Eddie Constantine; features Danielle Godet, Colette Doreal, Simone Paris, Jacques Dynam, Robert Dalban. Directed by Jean Laviron; technical advisor, Jerry Epstein. Screenplay, Epstein, Jacques Vilfrid; camera, Jacques Lemare; editor, Andree Feix; music, Jeff Davis. At Balzac, Paris. Running time, **100 MINS.**

Blake	Eddie Constantine
Mirelle	Danielle Godet
Stella	Colette Doreal
Gaxton	Jacques Dynam
Inspector	Robert Dalban
Eliane	Simone Paris

There is no doubt that Eddie Constantine, U. S. singer, has become a pic b.o. name to reckon with here. His series of pix, filled with mayhem and all the attributes of the U.S. gangster films, have caught on and these cheaply made films are reaping a b.o. harvest. However, the character and situations are getting repititious and a change of pace is called for. Films have the production aspects of the U.S. "B" film, and, as such, have little value for any possible Stateside chances. U.S. original is still too superior to enable these to make the necessary inroads, but this looks to follow its predecessors in take here.

In this one, Constantine is a pilot who gets mixed up in a murder case in Paris during a three-day vacation. He picks up a film star one night and next day she is accused of murder. He goes after the killers and after a record number of fights and chases proves her innocence and flies off into the blue.

Story telling is simple, but bowls along merrily, which is what they want here. Director Jean Laviron has not been able to breathe the feel of suspense and character into this, and it remains a knock-about type of gangster pic. Constantine drinks less and has fewer women in this, but his phlegm and insouciance are still the same, and he grins and batters his way through this in acceptable fashion. Danielle Godet has a hard time convincing that she is a film star, and heavies and molls are acceptable. Lensing and editing are good, and peppering of script with many visual gags pay off in some spots but are too often cliche and gratuitous. *Mosk.*

Aleko
(RUSSIAN—COLOR)

Artkino release of Lenfilm production. Stars A. Ognivisev, M. Reizen, I. Zubkovskaya. Directed by Sergei Sidelov. Screenplay, A. Abramov, G. Roshal, based on poem by A. S. Pushkin; camera, A. Nazarov; music, Sergei Rachmaninoff. At Stanley, N.Y., starting Dec. 23, '54. Running time, **61 MINS.**

Aleko	A. Ognivisev
The Old Gypsy	M. Reizen
Zemphyra	I. Zubkovskaya
Young Gypsy	S. Kuznetsov
Old Gypsy Woman	B. Zlatogorova

(*In Russian; English Titles*)

"Aleko" is described as a color-film opera based on A. S. Pushkin's poem, "Gypsies." It boasts music by Sergei Rachmaninoff and Pushkin's name, which has been associated with the better-known Russian pictures. The music often has tremendous sweep. But this picture is so badly directed and so statically produced, it's appeal will be confined to the few Russian-language arty houses in the U.S.

Basically, the yarn is this. A fresh gypsy youth loves girl. Girl is already married. But she doesn't let that deter her—so the husband kills them both, and the gypsy band moves on. The acting and lack of any action excepting the slaying scene does not in any way enhance this simple plot.

The cast is dotted with Russo prize-winning actors, three of them having copped Stalin awards. Maybe the director was jealous, for he seldom permits the thespian talents to shine. The three Russian prize grabbers, A. Ognivisev, as Aleko; M. Reizen, cast as the girl's father; and I. Zubkovskaya, the girl (wedded young woman), sing with charm, all three having excellent voices.

Whole picture plays like a filmed opera, only with even less action. One of the redeeming factors is that the color (Sovcolor) looks like the best to date, with the director (Sergei Sidelov) and cameraman A. Nazarov apparently striving for pictures—que color portraits. But that's all they are—inanimate tinted portraits. *Wear.*

John Forsythe to Par

John Forsythe, currently starred in "Teahouse of August Moon" on Broadway, has been signed by Paramount for one film a year for seven years. First is to be "The Maverick," which Michael Curtiz will direct.

Forsythe will leave the play Feb. 12 and reports to Par March 7.

FILMS FOR CHILDREN ONLY

New York Sound Track

"Anastasia" screen rights have not yet been purchased, despite reports naming Warners. Play based on original of **Marcelle Maurette** has been anglicized by **Guy Bolton** and is handled in States by agent **Miriam Howell** . . . Woman living in Berlin who claims to be the true Anastasia, daughter of Czar Nicholas II, has since given a quit-claim . . . however the Maurette play will be produced in Britain, Germany, Sweden, Spain and Holland prior to America . . . **Robert Ruark's** safari to Africa is paying off handsomely via his new Mau Mau novel, "Something of Value," which goes to Metro for around $300,000, well above price 20th-Fox bid . . . there's considerable speculation in Manhattan as to how Metro can handle the subject-matter, a plenty bloody and brutal war between the black and white races.

Jack Palance is in N.Y. negotiating for rights to the life story of **Jack Dempsey**, actor seeking to produce and star in a biopic on the ex-heavyweight champion, Understood "amicable understanding" has been reached between Dempsey and his former manager, **Jack Kearns**, on project and deal looks good at this stage. Palance would seek a major release. He's due back in Hollywood Jan. 15 . . . **Jean Simmons** in from film work in England Sunday (9) and off to Hollywood the same day . . . **Harriet Parsons**, producer on the RKO lot, returned to the Coast over the past weekend after a week of play-going . . . **John Halas** and **Joy Batchelor**, chief animators of "Animal Farm," cartoon feature, left N.Y. over the past weekend to attend the film's premiere in London.

While they may resent the "antique" connection, ten early film queens have been invited to the 11th Annual National Antiques Show at Madison Square Garden in March. The ten include **Pola Negri, Theda Bara, Lois Wilson, Nita Naldi, Aileen Pringle, Clara Bow, Blanche Sweet, Dorothy Gish, Carmel Myers,** and **Mae Busch** . . . this has bought the Harper prize novel, "Trial" by **Don M. Mankiewicz.**

"This Is Cinerama" bowed in Tokyo Wednesday (5). Japan is the fourth overseas country to show the new film medium . . . Cinema 16 showing "Colette," Edinburgh Film festival winner and the last camera portrait of the noted French novelist, on its latest program at the Central Needle Trades Auditorium and at the Beekman Theatre. Also on the program is a survey of Charles Chaplin's Keystone comedies featuring Chester Conklin, Charley Chase, and Fatty Arbuckle . . . Metro, in connection with its "1955 Motion Picture Theatre Celebration," has succeeded in getting the governors of Wisconsin and Illinois to issue proclamations designating January as "Go to the Movies Month."

Comings and Goings: Loew's prexy **Nicholas M. Schenck** and v.p. and treasurer **Charles C. Moskowitz** on the Coast for product huddles . . . **Elizabeth Taylor** and **Michael Wilding** in from England . . . Director **George Sidney** arriving from Hollywood over the weekend for a month's stay . . . Metro designer **Helen Rose** in town for a week for a gander at the new fashions . . . Warner Bros. pub-ad chief **Mort Blumenstock** here for homeoffice talks.

Metro's "Jupiter's Darling," starring **Esther Williams**, booked into the Radio City Music Hall. She's due in Gotham next week to appear on the **Ed Sullivan** tv show and to publicize "Darling" . . . **Van Wolf** of Paramount's homeoffice publicity department exited the company to form his own commercial film and tv packaging outfit . . . **N. V. Philips** Radio of Holland has received a licensing agreement for the manufacture of Perspecta stereophonic sound integrator units, bringing the number of manufacturers of the units throughout the world to 16 . . . Winner of the sixth annual competition for the City College Robert J. Flaherty award for "outstanding creative achievement" in the production of documentary films due this Friday (14). More than 150 entries have been received by **Prof. Hans Richter**, director of the college's film institute.

William G. Shelton, sales v.p. of Times Film Corp., had his contract renewed through March, 1956. Got a six-month bonus, too . . . **Vilko Vinterhalter**, new director of the Yugoslav Information Center, introed to the press last week. The Yugoslavs are studying the possibilities of placing some of their documentaries in U.S. theatres . . . Figures showing the large percentage of foreign imports without Production Code approval going through the N.Y. censor's office are minimized by some company execs. They point out that the number of persons actually seeing these foreign films is quite small and, of equal import, it includes very few juves . . . Story departments at several of the distribs are unhappy with the ad campaigns of publishers whose novels they've acquired for screen treatment. Pitch is that they aren't stressing what the filmeries consider the best angles for both book and film . . . Spearheading an effort to aid exhibitors in launching local "movie salutes," Metro is making a pitch to the nation's newspapers via a full-page ad in the Jan. 15 Editor & Publisher. Headed "There's News In Them Thar Thrills!", the copy calls to the attention of editors that "there is a good story (or possibly an editorial) in the local history of the movie theatre in your town."

Ike Asks More $ For U.S. 'Publicity'

Washington, Jan. 11.

A halt to further tax reductions this year, creation of a Federal Arts Commission to promote cultural activities, and more funds for the U. S. Information Agency were urged by President Eisenhower last Thursday (6) in his State of the Union Message. Show biz has a direct interest in all of these.

Eisenhower suggested that further tax cuts might take place in 1955, but set his face firmly against any reductions this year, including the tax on corporate incomes. This means also that the President would doubtless veto any legislation to give further admissions tax reductions, or to make any cut in the 20% bite on night club checks. When Congress cut the admissions tax last year, it refused any help for the niteries.

Voice of America, with its Voice of America and motion picture programs, needs more money to

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EMPLOY AMOS HIATT FOR FOREIGN DEALS

Amos Hiatt, a specialist in foreign investment and exchange problems, has joined the Motion Picture Export Assn. as special assistant to the treasurer. His specific assignment will be to handle the growing number of compensation deals which aid the film industry in unthawing blocked funds abroad.

It's figured that, at the moment, between 15% and 20% of the industry's revenue from abroad comes into N. Y. via compensation deals. Most important areas where such deals are currently pending are France and Japan.

Hiatt recently served as chairman of the financial committee of the International Air Transport Assn., specializing on investment and exchange problems. He had also been assistant comptroller of Pan American World Airways and regional director for the Middle and Far East of Intercontinental Hotels Corp. Among his film biz positions has been that of treasurer of RKO-Pathe companies and v.p. and director of First Division Prods.

BUT KID ACTORS GROW TOO FAST

By SIR HENRY L. FRENCH
Director General
British Film Producers Assn.

London, Jan. 3.

There are many differences between the practices of the American motion picture industry and the British. Some are only a question of degree. Others are more fundamental. One is complete. The American Industry does not make special entertainment films for children. The British industry does. I am not going to argue that one is right and the other wrong. But I am going to try and set down in this article, for the information of any American readers who may be interested, what the British industry is aiming at in this particular matter, and how it has set about its self-imposed task.

The story begins with J. Arthur Rank. In 1943-44 he added to his Organization a new department called Children's Entertainment Films. It was realized from the first that this enterprise could not be self-supporting. Nevertheless, it did good work until Rank ran into a financial crisis largely due to the then Labour Government's decision (taken without any consultation with the film industry) to impose an ad valorem duty of 75% of the value of all imported films, followed a few months later by another decision (also taken without consulting the industry, to repeal the duty. Rank suffered heavy losses as a result of both the Government's original policy and its sudden reversal. It was obliged to make economies wherever it could and as all the world knows it has since made a wonderful recovery. But the children's unit was brought to an end.

The next stage was the establishment of the Production Levy ("Eady" Fund) in 1950. Scarcely had this novel plan for supplementing the revenue obtained by British films (including American films made in England) been put into operation than a widespread demand arose for the revival of Children's Entertainment Films under another name and not at the expense of Rank but of the industry generally. All four trade associations concerned (exhibitors, distributors, feature producers and short producers) were united in their determination to set going again the production of special en-

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Break That Stereotyped Thinking!

Hecht Points to Offbeat Characterizations and Treatments That Paid Off at Boxoffice

By WHITNEY WILLIAMS

Hollywood, Jan. 11.

From all indications 1954 should be remembered as the year which saw the most daring gambles pay off, Harold Hecht, who heads Hecht-Lancaster Productions, reported prior to taking off for Europe on a location-scouting trek for "Trapeze," to star Burt Lancaster.

"Hollywood has discovered," he opined, "that it's guts plus glamour that represents an almost unbeatable combination. And the discovery is paying off at the boxoffice."

Producers and stars alike have departed to a great extent from the pattern of "playing it safe" in order to use unconventional approaches both in selection of stories and in casting, with notable results, according to Hecht. This trend was indicated to a certain extent, he said, when Lancaster departed from his customary two-fisted, virile romantic leads to play the middle-aged, ineffectual dipsomaniac in Hal Wallis' "Come Back, Little Sheba."

"But this year," he added, "the so-called offbeat casting trend has practically become more of a standard practice."

Hecht pointed to Bing Crosby's tour-de-force as the broken-down, has-been actor in "The Country Girl" and Jan Sterling's deglamorized performance of the tramp in "The High and the Mighty," as samples of gambles paying off. Both probably will be in the running for an Oscar nomination.

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They Feel Good

"White Christmas" (like many a big moneymaker in the past) drew its share of unkind criticism at the start. The press notices were short of unanimous raves and some "professionals," i.e., those insiders who see private screenings in advance, mainly in L. A. and N. Y., had reservations about the film's values.

Paul Raibourn, Paramount v.p., was asked how come this musical became such a huge success. "Because it makes people coming out of the theatres feel good," he replied.

Delay Vanoni Tax, Odious to Yanks

Motion Picture Export Assn. committee has obtained from the Italian government an agreement to hold off any assessments under the revived Vanoni law until mid-March. By that time, the American companies will have submittted to the Italo authorities a detailed picture-per-picture breakdown on negative costs and the cost of distribution in Italy for the period of 1951 through 1953.

The law was passed in 1951 but had not been enforced. It would radically change the basis on which the Italians determine the taxable income of American pix released in Italy. Late in 1954, MPEA was informed that, under the Vanoni law, the Italians intended to allow a flat deduction of only 8,000,000 lira ($12,000) as the non-taxable income of any Hollywood pic in Italy. Provision was made retroactive to 1951.

The two-man MPEA team which went to Rome to palaver with the Italians on the tax matter agreed to make available the individual figures as a basis on which the Italians could then make their own analysis of what constitute a proper tax base. The statistics to be provided by the U. S. companies also will establish the percentage earnings of their pix in Italy in relation to the world market.

How To Handle Gary Cooper

By HAROLD HECHT

When the Hecht-Lancaster Organization first set its cap for Gary Cooper to co-star with Burt Lancaster in "Vera Cruz," we felt much as a freshman co-ed must feel trying to date the senior football hero on her first day of school.

We were a new, independent organization preparing our first production under a seven-picture releasing deal with United Artists. Cooper, perennial boxoffice champion and Academy Award winner, was being courted by half a dozen major studios. We assumed landing him would call for considerable skill and cunning, so we mapped a campaign for courting, catching and coddling him accordingly.

The fact that our blandishments failed at every turn while Cooper went about quietly—disquietingly quitely—making the movie for us might comprise a comic commentary on the process of star-nursing. The joke, in other words, was on us.

We imagined more perils than a pickpocket at a policeman's ball. Because Lancaster was also a co-owner of the film, it was natural for us to assume that Cooper would be concerned with the size and quality of his part, especially in its relation to his co-star. After all, hadn't he won an Oscar for "High Noon," the very same grand prize for which Lancaster was then a strong contender because of his contribution to "From Here to Eternity?" Neither would want to play second fiddle to the other. The situation semed to ache for Disraeli shrewdness.

Syllabated Dialog

We practically wrote the script of "Vera Cruz" with a tape measure — an inch of dialog for Cooper, an inch for Lancaster. We maintained, meanwhile, constant touch with Cooper. By "in touch," I mean we told him from time to time via cables to Paris, London, Sun Valley and Long Island that the picture was being prepared with him in mind and that we would very much like to sign him. On each occasion, he'd send back such heady, decisive messages as "that's nice," or "thanks a lot."

At long last, he conceded he might give us a definite answer after he had read the completed script. As soon as the writers had put their last word to it, we sent it off. Cooper, long noted for his periods of quiet, now said nothing at all. We concluded he did not like the screenplay. Therefore, we ordered a complete rewrite, postponed "Vera Cruz," and went ahead on "Apache."

Meantime, Cooper became busy

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Rubin Settles For $1,200,000

In a settlement of his contract as v.p. and general counsel, Loew's, Inc., paid J. Robert Rubin $1,200,000 for the residual rights percentage he held in all Metro films. Rubin, former production chief of Louis B. Mayer, and the estate of the late Irving Thalberg were also entitled to residual rights under a longterm arrangement.

For the fiscal year of 1954, Loew's paid the following salaries to its top executives: prexy Nicholas M. Schenck, $224,750; v.p. Joseph Vogel, $156,429; production chief Dore Schary, $200,000; v.p. Howard Dietz, $104,286; v.p. and treasurer Charles C. Moskowitz, $156,429; v.p. Leopold Friedman, $130,357; v.p. Ben Thau, $189,383, and v.p. J. Robert Rubin, $176,816.

NEW FIVE-YEAR DEAL FOR SAM SCHNEIDER

Warner Bros. veepee and top homeoffice executive Sam Schneider received a new five-year contract from the company.

New pact calls for $1,750 per week plus $250 in weekly expenses. For the fiscal year ending Aug., 1954, Schneider received a total of $104,000, including expenses.

Hecht-Lancaster Opening Office in Manhattan

Hecht-Lancaster Productions will establish a N. Y. office within the next month with a staff headed by Shirlee Weingarten, formerly Theatre Guild casting director. She'll serve as liaison with the legit theatre and other story sources.

H-L, incidentally, has stage production in its future. The indie film producting company plans presentation of a play in 1956.

Broidy Meets Huston

Hollywood, Jan. 11.

Steve Broidy, Allied Artists prexy, and veepees G. Ralph Branton and Harold Mirisch fly to N. Y. Friday to meet John Huston.

Huddle is on his first for company, "Man Who Would Be King."

L.A. Holds Steady; 'Men' Hearty 33G; 'Sea' Smart 24G, 'Show Biz' $21,000, 'Pagan' Proud 11G, 'Girl' Big 19G, 3d

Los Angeles, Jan. 11.

Going into second week of year, local firstruns are holding about even with same session of a year ago. Only two new bills currently, with "Violent Men" heading for hearty $33,000 or near in three theatres plus added coin in seven ozoners. "Black Tuesday" shapes mild $16,000 in four houses.

Some holdovers still are maintaining a staunch pace despite post-holiday slowness. Smart $24,000 is seen in third round for "20,000 Leagues Under Sea." In same session, "Show Business" looks to get good $21,000 at Chinese in third week.

"Sign of Pagan" is rated fancy $11,000, also in third, at Hollywood Paramount. "Country Girl" looms nifty $19,000, also third, at Warner Bev. Arty house circles still are talking about terrific biz being garnered by "Gate of Hell" at the bandbox Vagabond, with near $7,000 in sight for third round.

Estimates for This Week

Los Angeles, Iris, Loyola, Uptown (FWC) (2,097; 814; 1,248; 1,715; 70-$1.10)—"Black Tuesday" (UA) and "Flight of White Heron" (20th). Mild $16,000. Last week, in different units.

Orpheum, Hollywood, Wiltern (Metropolitan-FWC-SW) (2,213; 756; 2,344; 85-$1.25) — "Violent Men" (Col) and "Bamboo Prison" (Col). Hearty $33,000. Last week, in different units.

Chinese (FWC) (1,905; $1-$1.75) —"Show Business" (20th) (3d wk). Good $21,000. Last week, $30,400.

Fox Wilshire (FWC) (2,296; $1-$1.50)—"20,000 Leagues" (BV) (3d wk). Smart $24,000. Last week, $29,200.

Warner Beverly (SW) (1,612; 90-$1.50)—"Country Girl" (Par) (3d wk). Nifty $19,000. Last week, $24,500.

Hollywood Paramount (F&M) (1,430; $1-$1.50)—"Sign of Pagan" (U) (3d wk). Good $11,000. Last week, $15,000.

Four Star (UATC) (900; 90-$1.50) —"Detective" (Col) (3d wk). Snappy $6,500. Last week, $8,700.

Los Angeles Paramount (ABPT) (3,200; 90-$1.50)—"Star Is Born" (WB) (3d wk). Okay $9,000. Last week, $11,000.

El Rey (FWC) (861; $1-$1.50)—"Romeo and Juliet" (UA) (3d wk). Steady $2,700. Last week, $2,800.

Hillstreet, Pantages (RKO) (2,752; 2,812; $1-$1.80) — "Silver Chalice" (WB) (3d wk). Medium $18,000. Last week, $26,000.

State, Egyptian (UATC) (2,404; 1,536; 90-$1.50)—"Deep In Heart" (M-G) (3d wk). Mild $17,000. Last week, $23,300.

Warner Downtown, Vogue (SW-FWC) (1,757; 885; 70-$1.10)—"Young At Heart" (WB) and "Masterson of Kansas" (Col) (3d wk). Modest $9,500. Last week, with Wiltern, $20,900.

New Fox (FWC) (965; 70-$1.10) —"White Christmas" (Par) (3d wk). Okay $4,000. Last week, $7,600.

Hawaii (G&S) (1,106; 70-$1.10)— "3-Ring Circus" (Par) (3d wk). Fair $4,300. Last week, with Orpheum, $16,800.

Ritz (FWC) (1,363; $1-$1.50) — "Desiree" (20th) and "Steel Cage" (UA) (3d wk). Modest $4,000. Last week, with Los Angeles, Loyola, Hollywood, $23,000.

Fine Arts (FWC) (631; $1-$1.75) —"Barefoot Contessa" (UA) (10th wk). Good $5,000. Last week, $5,300.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama" (Indie) (89th wk). Into current week Sunday (9) after sturdy $27,300 in 88th week.

Vagabond (Rosener) (390; $1.50) —"Gate of Hell" (Indie) (3d wk). Fast $7,000 after record $7,200 in second round.

Broadway Grosses

Estimated Total Gross
This Week $584,200
(Based on 22 theatres.)
Last Year $501,600
(Based on 25 theatres.)

'Cruz' Terrif 17G, Frisco, 'Sea' 24G

San Francisco, Jan. 11.

Rain Sunday does not appear to be hurting biz at first-runs here currently as the usual after holiday lull. City is jammed with holdovers and extended-run bills but many still are in the chips. Best showings in present session are being made by "20,000 Leagues Under Sea" at Golden Gate, "Deep in My Heart" at Warfield and "Vera Cruz" at United Artists. Last-named is getting really terrific money for size of house.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25)—"Leagues Under Sea" (BV) (3d wk). Great $24,000 or near after $27,500 last week.

Fox (FWC) (4,651; $1.25-$1.50)— "Show Business" (20th) (3d wk). Okay $15,000 after $21,500 for second week.

Warfield (Loew's) (2,656; 65-90) —"Deep In My Heart" (M-G) (2d wk). Nice $14,000. First week, $18,000.

Paramount (Par) (2,646; 90-$1)— "Young At Heart" (WB) and "The Cowboy" (Indie). Nice $18,000 or less. Last week, "3-Ring Circus" (Par) and "Roogie's Bump" (Rep) (2d wk), $13,000.

St. Francis (Par) (1,400; $1-$1.25) —"Silver Chalice" (WB) (3d wk). Fancy $9,000 or close. Last week, $11,000.

Orpheum (Cinerama Theatre, Calif.) (1,458; $1.75-$2.65)—"Cinerama" (Indie) (54th wk). Good $16,500. Last week, $31,000.

United Artists (No. Coast) (1,207; 70-$1)—"Vera Cruz" (UA) (3d wk). Terrific $17,000. Last week, $21,000.

Stagedoor (A-R) (400; $1-$1.25) — "Romeo and Juliet" (UA) (3d wk). Big $4,300. Last week, $4,500.

Larkin (Rosener) (400; $1)—"Mr. Hulot's Holiday" (GBD) (3d wk). Fine $2,900. Last week, $3,200.

Clay (Rosener) (400-$1)—"Little Kidnappers" (Indie) (3d wk). Fast $3,300. Last week, $3,500.

Vogue (S. F. Theatres) (377-$1)— "Ugetsu" (Indie) (8th wk). Big $3,000 after $3,500 for seventh week.

Bridge (Schwartz-Reade) (399; $1-$1.20) — "Detective" (Col) (4th wk). Still big at $4,500 after $5,500 for third. "Trouble in Glen" (Rep) due in next.

'Sea' Smooth $13,000 In Seattle; 'Pagan' 16G

Seattle, Jan. 11.

Many of strong holdovers are forming the basis of the first-run strong showing in current stanza. "Show Business" shapes smooth in third session at Fifth Avenue while "Deep in My Heart" also is good for second Music Hall stanza. "Sign of Pagan" continued big in abbreviated third canto after smash second round at Orpheum. Pic goes out because house already was rented to outside attraction. "Leagues Under Sea" is rated fine for third Paramount round as is "3-Ring Circus," also third, at Coliseum. New Year's biz was ahead of last year at most houses.

Estimates for This Week

Blue Mouse (Hamrick) (800; 75-$1)—"Young At Heart" (WB) and "The Fast and Furious" (Indie) (3d wk). Nice $2,700 for three days after $4,700 in second.

Coliseum (Evergreen) (1,829; 75-$1)—"3-Ring Circus" (Par) "Black Dakotas" (Col) (3d wk). Still swell with $8,000 or near after $13,000 last week.

Fifth Avenue (Evergreen) (2,500; 90-$1.25)—"Show Business" (20th) (3d wk). Smooth $9,000. Last week, $11,000.

Music Box (Hamrick) (850; 90-$1.25)—"Detective" (Col). Good $5,000. Last week, "Sabrina" (Par) (9th wk), $4,000.

Music Hall (Hamrick) (2,300; 90-$1.25)—"Deep In Heart" (M-G) (2d wk). Good $7,000. Last week, $11,500.

Orpheum (Hamrick) (2,700; 75-$1)—"Sign of Pagan" (U) and "4 Guns To Border" (U) (3d wk). Stays only two days, since house rented for outside attraction. Big $4,000 for the two days after great $12,000 in second full week.

Paramount (Evergreen) (3,039; $1-$1.25)—"Leagues Under Sea" (BV) (3d wk). Fine $13,000. Last week, $17,500.

'Heart' Stout 13G, Prov.; 'Biz' $9,000

Providence, Jan. 11.

State's holdover of "Deep in My Heart" is leading the first-runs here currently. Majestic's "Show Business" in its third session cut to five days, is also hot. Strand's "The Violent Men" looks snappy.

Estimates for This Week

Albee (RKO) (2,200; 50-75)—"Cattle Queen Montana" (RKO) and "Atomic Kid" (Rep). Good $7,000. Last week, "So This Is Paris" (U) and "Jungle Gents" (AA), $9,000.

Majestic (Fay) (2,200; 70-$1)— "Show Business" (20th) (3d wk). Big $9,000 for 5 days after $13,000 in second.

State (Loew's) (3,200; 70-90)— "Deep in Heart" (M-G) (2d wk). Fine $18,000. First stanza was $19,000.

Strand (Silverman) (2,200; 50-70) —"Violent Men" (Col). Snappy $9,000. Last week, "3 Ring Circus" (Par) (2d wk), $8,000.

'Cat' Fast 19G, Hub; 'Pagan' Sockeroo 16G, 'Biz' Nifty 20G, 'Heart' 27G

Boston, Jan. 11.

Although a majority of firstruns along the mainstem are holding over, biz shapes fairly strong this frame. Newcomers, "Track of the Cat" at Paramount and Fenway, looks nice. "Sign of Pagan" shapes sock at the Astor in third week. "Show Business" in third round at the Memorial is excellent, and will hold. "Deep in My Heart" in second frame at Orpheum and State looms good. "Bread, Love and Dreams" still is big in third round at Exeter.

Estimates For This Week

Astor (B&Q) (1,500; 70-$1.10)— "Sign of Pagan" (U) (3d wk). Holding at sockeroo $16,000. Last week, $16,500.

Beacon Hill (Beacon Hill) (800; 74-$1.25) — "Romeo and Juliet" (UA) (3d wk). Good $5,000 shapes following $6,200 in second.

Boston (Cinerama Productions) (1,354; $1.20-$2.85) — "Cinerama" (Indie) (54th wk). Back in groove at $20,000 following nifty $21,500 in 53d week.

Exeter (Indie) (1,300; 60-$1)— "Bread, Love, Dreams" (IFE) (3d wk). Still big at $7,000 following $7,500 in second.

Fenway (NET) (1,373; 50-90)— "Track of Cat" (WB) and "Limping Man" (SG). Neat $5,000. Last week, "3 Ring Circus" (Par) and "Jamboree" (Indie), $5,000 in second week at tilted prices.

Memorial (RKO) (3,000; 75-$1.25) —"Show Business" (20th) (3d wk). Nifty $20,000 following $26,500 for second.

Metropolitan (NET) (4,367; 75-$1.25)—"Silver Chalice" (WB) (3d wk-4 days). Fine $11,000 after $25,500 in second.

Orpheum (Loew's) (3,000; 60-$1) —"Deep in Heart" (M-G) (2d wk). Still solid at $17,000 after $26,000 for first.

Paramount (NET) (1,700; 50-90) —"Track of Cat" (WB) and "Limping Man" (SG). Nice, $14,000. Last week, "3-Ring Circus" (Par) and "Jamboree" (Indie) (2d wk), $18,500 at upped scale.

Pilgrim (ATC) (1,800; 65-95)— "Shield For Murder" (UA) and "The Men" (UA) (reissue). Fair $1,500 or near. Last week, "Violent Men" (Col) and "Cannibal Attack" (Col) (2d wk), $10,500.

State (Loew's) (3,500; 60-$1)— "Deep in Heart" (M-G) (2d wk). Off to about $10,000, good after after $16,000 in first.

'Show Biz' Great 17G, 2d, Cincy; 'Vera Cruz' Huge 11G, 3d, 'Sea' 16G

Cincinnati, Jan. 11.

Holdovers at all locations this week are piling up a big total trailing the New Year's Eve splurge. "Show Business" at the huge Albee retains the lead in total coin, but is only slightly ahead of "20,000 Leagues Under Sea" at the smaller Palace. However, standout is "Vera Cruz," with a mighty take for the 1,500-seat Keith's although now in third week. "Cinerama" is on upswing after holiday dip. "3-Ring Circus" is rated solid in second frame of moveover at the Grand.

Estimates for This Week

Albee (RKO) (3,100; 75-90)— "Show Business" (20th) (2d wk). Great $17,000 after $30,000 bow.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65) — "Cinerama" (Indie) (30th wk). Upgrading to $18,000 after last week's $17,000. Press, radio and tv campaigns open Jan. 18 in Lexington and Louisville, Ky., Indianapolis, Dayton and Columbus, O., where there are ticket agencies for pic.

Grand (RKO) (1,400; 75-90)—"3 Ring Circus" (Par) (m.o.) (2d wk). Solid $7,500 following $12,500 last week.

Keith's (Shor) (1,500; 75-$1.25)— "Vera Cruz" (UA) (3d wk). Wow $11,000, amazing for such a small house. Last week, $15,200. Holds a fourth.

Palace (RKO) (2,600; 75-$1)— "Leagues Under Sea" (BV) (2d wk). Plenty potent $16,000 or over in wake of $26,000 preem.

Key City Grosses

Estimated Total Gross
This Week $2,519,700
(Based on 21 cities and 207 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,712,000
(Based on 24 cities and 229 theatres.)

'Cruz' Huge 20G, Cleve.; 'Sea' 13G

Cleveland, Jan. 11.

Downtown boxoffices are gradually recovering from a terrific letdown after New Year's Eve, being aided by clear and warming temperatures. Only newcomer in a mass of holdover product is "Young at Heart," drawing fine biz for Allen. "Vera Cruz" at State on second folio ranks as one of greatest stayovers there in weeks. "20,000 Leagues Under Sea" continues excellent on Palace's third lap. Following a post-holiday dip, "Show Business" is still big in third round at Hipp. Third for "Deep in My Heart" at Stillman also looks nice.

Estimates for This Week

Allen (S-W) (3,000; 70-$1)— "Young at Heart" (WB). Lively $19,000. Last week, "Silver Chalice" (WB) (2d wk), $16,000.

Hipp (Telem't) (3,700; 75-$1.25) —"Show Business" (20th) (3d wk). Big $12,000. Last week, $16,000.

Lower Mall (Community) (585; 60-90) — "Bread, Love, Dreams" (IFE). Good $2,500. Last week, "Illicit Interlude" (Indie) (2d wk), $2,200.

Ohio (Loew's) (1,200; 60-90)— "Three Ring Circus" (Par) (m.o.) (3d wk). Bouncing to great $12,000 following $10,000 last week.

Palace (RKO) (3,287; 70-$1)— "20,000 Leagues Under Sea" (BV) (3d wk). Smash $14,000. Last week, $27,000.

State (Loew's) (3,500; 60-90)— "Vera Cruz" (UA) (2d wk). Giant $20,000. May hold again. Last week, $32,000.

Stillman (Loew's) (2,700; 60-90)— "Deep in My Heart" (M-G) (3d wk). Fine $10,000, after $11,000 last week.

Det. Hurt by Holdovers But 'Cruz' Giant 26G, 'Sea' Sock 18G, Both 3d

Detroit, Jan. 11.

Holdovers are showing the pace of downtown biz this week, although "Vera Cruz" and "20,000 Leagues Under Sea" are still doing great at the Palms and Madison, respectively, former being especially sock. "Show Business" is slowing up at the Fox. Same applies to "Silver Chalice" at the Michigan. "Deep in My Heart" at United Artists still is okay in third. "Phffft" is slightly above average in second round at the Adams. "Cinerama" is on upbeat in 95th week at Music Hall.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1.25-$1.50)—"Show Business" (20th) (3d wk). Down to fair $24,000. Last week, $30,000.

Michigan (United Detroit) (4,000; $1-$1.25)—"Silver Chalice" (WB) (3d wk). Tarnishing some at $16,000. Last week, $23,000.

Palms (UD) (2,961; $1-$1.25)— "Vera Cruz" (UA) and "Diamond Wizard" (UA) (3d wk). Smash $26,000 or near. Last week, $35,000.

Madison (UD) (1,900; $1-$1.25)— "20,000 Leagues Under Sea" (BV) (3d wk). Big $18,000. Last week, $25,000.

Broadway-Capitol (UD) (3,500; 80-$1)—"Cattle Queen Montana" (RKO) and "Passion" (RKO). Slim $10,000. Last week, "Destry" (U) and "Yellow Mountain" (U) (2d wk-4 days), $6,000.

United Artists (UA) (1,938; $1-$1.25)—"Deep In Heart" (M-G) (3d wk). Okay $12,000. Last week, $17,500.

Adams (Balaban) (1,700; 80-95) —"Phffft" (Col) (2d wk). Good $7,500. Last week, $12,200.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama" (Indie) (95th wk). Up to big $16,000. Last week, $14,600.

'Star' Bright $25,000 In Toronto; 'Pagan' Smash 12G, 'Biz' Hot 16G, 3d

Toronto, Jan. 11.

"Star Is Born," one of few newcomers, looks to get a wham total here this round, with town still jumping to top biz, many pix being in third stanzas. "Show Business," at Shea's, "Deep in Heart" at Loew's and "Sign of Pagan" at the Uptown look standout. "4 Guns To Border" is ace newcomer, playing four houses. "Trouble in Glen" is near capacity at the Hyland.

Estimates for This Week

Downtown, Glendale, Scarboro, State (Taylor) (1,059; 955; 698; 694; 40-70)—"4 Guns to Border" (U) and "Bob Mathlas Story" (AA). Hefty $13,500. Last week, "Bounty Hunter" (WB) and "Bowery to Bagdad" (AA), $15,500.

Eglinton, University (FP) (1,080; 1,558; 50-80)—"Young at Heart" (WB) (3d wk). Fine $11,000. Last week, same.

Hyland (Rank) (1,354; 60-80)— "Trouble in Glen" (Rep) (3d wk). Near capacity at $6,000. Last week, $7,000.

Imperial (FP) (3,373; 60-$1)— "Star Is Born" (WB). Wham $25,000, doing five shows daily. Last week, "3-Ring Circus" (Par) (2d wk), $12,000.

International (Taylor) (605; 50-80)—"Belles St. Trinian's (IFD). Hefty $5,000. Last week, $5,500.

Loew's (Loew's) (2,090; 60-$1)— "Deep In Heart" (M-G) (3d wk). Hep $14,000. Last week, $17,500.

Odeon (Rank) (2,380; 75-$1)— "Purple Plain" (Rank) (2d wk). Big $13,000. Last week, $16,000.

Shea's (FP) (2,386; 75-$1)— "Show Business" (20th) (3d wk). Hotsy $16,000. Last week, $19,000.

Towne (Taylor) (693; 60-90)— "Vanishing Prairie" (Disney) (3d wk). Lusty $6,000. Last week, $7,000.

Uptown (Loew's) (2,745; 60-80) —"Sign of Pagan" (U) (3d wk). Sock $12,000 or near. Last week, $14,000.

'Cruz' Bangup $14,000, Denver; 'Biz' Big 18G

Denver, Jan. 11.

Denver firstruns are still loaded with holdovers in the current session but not many of these longstayers will continue after this week. "Show Business" looms better than last round, and stays on at the Center. Almost as strong is "Vera Cruz," with a socko third stanza at the Paramount. "Leagues Under Sea" and "Deep in My Heart" also hold for fourth weeks.

Estimates for This Week

Centre (Fox) (1,247; 60-$1)— "Show Business" (20th) (3d wk). Big $18,000. Holds on. Last week, $17,000.

Denham (Cockrill) (1,750; 60-$1) —"3-Ring Circus" (Par) (3d wk). Fine $7,000. Last week, $12,000.

Denver (Fox) (2,525; 60-$1)— "Leagues Under Sea" (BV) (3d

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H.O.'s Help Chi; 'Cruz'-LaRosa Wham $70,000 in 2d, 'Sea' Lush 45G, 'Biz' Solid 28G, 'This Paris' Socko 14G

Chicago, Jan. 11.

Loop biz is holding up strongly despite a flock of holdovers and midweek rain. Even with only two new pix bowing, post-holiday slump is not of major proportions. "Beau Brummel" at the Grand looks fancy $16,000 and "Down 3 Dark Streets" at Woods with tall $33,000 are new films.

In second frame, "Vera Cruz" shapes terrific $70,000 at the Chicago with Julius LaRosa heading vaude. "So This Is Paris" at Roosevelt, also second, looms sock $14,000.

Third stanza for "20,000 Leagues Under Sea" still looks lush at the State-Lake while at Oriental "No Business Like Show Business" continues strong. "Silver Chalice" at United Artists looks nice also in third while Loop's "Hansel and Gretel" shapes nifty in third, too. "Deep in My Heart" is rated fair for third round.

"Alda" at World is grabbing a socko take for third stanza. The 76th week at the Paface for "Cinerama" continues staunch.

Estimates for This Week

Carnegie (Telem't) (480; 95)—"George K. Arthur's Prize Package" (Indie) (3d wk). Oke $3,000. Last week, $4,500.

Chicago (B&K) (3,900; 98-$1.50)—"Vera Cruz" (UA) with Julius LaRosa topping vaude (2d wk). Giant $70,000. Last week, $100,000.

Grand (Nomikos) (1,200; 98-$1.25)—"Beau Brummel" (M-G). Nifty $16,000. Last week, "Fire Over Africa" (Col) and "They Rode West" (Col) (2d wk), $11,500.

Loop (Telem't) (606; 90-$1.25)—"Hansel and Gretel" (RKO) (3d wk). Fancy $12,500. Last week, $15,400.

McVickers (JL&S) (2,200; 65-$1.25)—"Deep In Heart" (M-G) (3d wk). Fair $16,500. Last week, $25,000.

Monroe (Indie) (,000; 65-87)—"Fighting Pimpernel" (Indie) and "Black Pirates" (Indie) (2d wk). Sluggish $4,500. Last week, $6,500.

Oriental (Indie) (3,400; 98-$1.25)—"Show Business" (20th) (3d wk). Solid $28,000. Last week, $49,000.

Palace (Eitel) (1,484; $1.25-$3.40)—"Cinerama" (Indie) (76th wk). Staunch $19,000. Last week, $40,000.

Roosevelt (B&K) (1,400; 65-98)—"So This Is Paris" (U) and "Golden Mistress" (UA) (2d wk). Should get a great $14,000 or near. Last week, $21,500.

State-Lake (B&K) (1,400; 65-98)—"20,000 Leagues Under Sea" (BV) (3d wk). Heading for lush $45,000. Last week, $55,000.

Surf (H&E) Balaban) (685; 95)—"Detective" (Col) (3d wk). Strong $5,500. Last week, $6,000.

United Artists (B&K) (1,700; 98-$1.25)—"Silver Chalice" (WB) (3d wk). Trim $16,000. Last week, $18,000.

Woods (Essaness) (1,206; 98-$1.25)—"Down 3 Dark Streets" (UA). Hotsy $33,000. Last week, "Last Time Saw Paris" (M-G) (6th wk), $22,000.

World (Indie) (697; 98)—"Aida" (IFE) (3d wk). Smash $8,500. Last week, $10,500.

'Biz' Boff $12,000, Mpls. 2d; 'Cruz' Wow 7G, 3d, 'Pagan' Torrid 8G, 2d

Minneapolis, Jan. 11.

With almost a record number of holdovers still hitting the boxoffice jackpot, current week is unique in that it's sans a single important Loop newcomer. "20,000 Leagues Under Sea," "Vera Cruz" and "Deep in Heart" are in third weeks, "Cruz" being especially smash. "Show Business" and "Sign of Pagan" both in their second sessions are big. Good weather continues to be a favorable boxoffice factor.

Estimates for This Week

Century (S-W) (1,140; $1.75-$2.65)—"Cinerama" (Indie) (39th wk). Down from its sensational holiday highs, but still big at $10,000. Last week, $12,000.

Gopher (Berger) (1,000; 65-85)—"Vera Cruz" (UA) (3d wk). One of top boxoffice performers ever at this house. Smash $7,000 or near. Last week, $8,000 after $14,000 initial canto, latter being unheard of at this small house.

Lyric (Par) (1,000; 65-85)—"Rocket Man" (20th) and "Racing Blood" (20th). Modest $4,000. Last

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Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Sea' Rosy 15½G, Balto; 'Biz' 10½G

Baltimore, Jan. 11.

"Destry" is the lone new entry here this week and it's pleasing at the Mayfair. Remainder of list is all holdover, with many tending to be mild. "Show Business" continues solid in third round at the Town. "20,000 Leagues" is likely hefty at the Hipp, also third. Third week of "3 Ring Circus" is still potent at Keith's.

Estimates for This Week

Century (Loew's-UA) (3,000; 25-65-95)—"Deep In Heart" (M-G) (3d wk). Melting to neat$7,000 after $12,000 in second.

Cinema (Schwaber) (466; 50-$1)—"Bread, Love, Dreams" (IFE) (3d wk). Okay $3,500. Last week, $4,000.

Film Centre (Rappaport) (960; 50-$1)—"Detective" (Col) (3d wk). Nice $5;500 after $7,800 in second.

Hippodrome (Rappaport) (2,100; 50-$1)—"20,000 Leagues Sea" (BV) (3d wk). Still rosy at $15,500 after $22,000 for New Year's second week.

Keith's (Fruchtman) (2,400; 35-$1)—"3-Ring Circus" (Par) (3d wk). Fine $9,000 or near. Last week, $15,000.

Little (Rappaport) (310; 50-$1)—"Aida" (IFE) (3d wk). Brisk $3.800. Last week, $5,000.

Mayfair (Hicks) (980; 25-70)—"Destry" (U). Pleasing $4,000. Last week, "Hansel And Gretel" (RKO) (2d wk), $2,500.

New (Fruchtman) (1,800; 35-$1)—"Desiree" (20th) (3d wk). Oke $7,500 after $13,000 in the second.

Playhouse (Schwaber) (320; 50-$1)—"Rear Window" (Par) (12th-final wk). Okay $2,000. Last week, $2,500.

Stanley (WB) (3,200; 30-75-$1)—"Silver Chalice" (WB) (3d wk). Slim $6,500 after $9,000 in second.

Town (Rappaport) (1,600; 50-$1)—"Show Business" (20th) (3d wk). Solid $10,500 after $16,000 for second.

'DESTRY' DANDY 10G, INDPLS.; 'BIZ' FAT 12G

Indianapolis, Jan. 11.

Biz still is feeling holiday upsurge at most first-runs here this stanza. "Show business" is still hot and leading town second week at the Indiana. "Destry" at Circle is nice and ace newcomer. "Beau Brummell" at Loew's looms mild. "Outlaw's Daughter" is modest at Lyrics.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)—"Destry" (U) and "This Is Your Army" (20th). Nice $10,000. Last week, "Young At Heart" (WB), $13,000.

Indiana (C-D) (3,200; 75-$1)—"Show Business" (20th) (2d wk). Very good $12,000 on top of $22,000 opener.

Loew's (Loew's) (2,427; 50-80)—"Beau Brummell" (M-G) and "Operation Manhunt" UA). Mild $8,000, mostly at matinees. Last week, "Deep In Heart" (M-G), $12,000.

Lyric (C-D) (1,600; 35-70)—"Outlaw's Daughter" (20th) and Wild Wind" (Par) (reissue) and "Devil's Harbor" (20th). Modest $5,000, with All-Star Jamboree on-stage replacing second feature Sundays only. Last week, "Reap Wild Wind" (Par) ,reissue) and "Medal of Honor" (Indie), $6,500 with same setup.

'Sea' Robust $12,000, Port.; 'Biz' Sturdy 9G

Portland, Ore., Jan. 11.

Town is bogged down with holdovers currently. Nearly all spots have strong product but long playing time is cutting take. "20,000 Leagues Under Sea" still is socko at the Orpheum in third round. "Show Business" continues big at the Fox, also in third. "Young at Heart" looms okay in second session at Broadway.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Young at Heart" (WB) and "Bounty Hunter" (WB) (2d wk). Okay $7,000. Last week, $11,600.

Fox (Evergreen) (1,536; $1-$1.25)—"Show Business" (20th) (3d wk). Sturdy $9,000 or over. Last week, $14,000.

Guild (Indie) (400; $1)—"Little Kidnappers" (Indie) (3d wk). So-so $1.500. Last week, $3,200.

Liberty (Hamrick) (1,875; 75-$1)—"Deep in Heart" (M-G) and "4 Guns to Border" (U) (3d wk). Neat $4,000 in 4 days. Last week, $13,300.

Orpheum (Evergreen) (1,600; $1-$1.25) — "20,000 Leagues Under Sea" (BV) (3d wk). Stout $12,000. Last week, $22,000.

Paramount (Port-Par) (3,400; 65-90)—"Twist of Fate" (UA) and "Khyber Patrol" (UA). Modest $6,500. Last week, "3-Ring Circus" (Par) and "Operation Manhunt" (UA) (2d wk), $10,800.

'Sea' Boffo 20G, D.C.; 'Young' 15G

Washington, Jan. 11.

With only one newcomer on mainstem's horizon, b.o. has few high spots this week. Nevertheless, biz is unusually steady for combo of post-holiday session and plethora of holdovers. "Sign of Pagan" is bright at Playhouse. "20,000 Leagues Under Sea" at RKO Keith's continues leader in third stanza. "Show Business," in third round at Loew's Palace shows unusual strength. "Young At Heart" shapes nice in two houses, the sole newcomer.

Estimates for This Week

Ambassador (SW) (1,400; 60-85)—"Young at Heart" (WB). Good $5,000 or close. Last week, "Silver Chalice" (WB) (2d wk), $5,000 in 9 days.

Capitol (Loew's) (3,434; 75-$1)—"Deep In Heart" (M-G) (3d wk). Okay $10,000 after $15,000 in second.

Columbia (Loew's) (1,174; 70-95)—"Athena" (M-G) (2d wk). Okay $5,000 after $9,000 last week.

Dupont (Lopert) (372; 65-$1)—"Romeo and Juliet" (3d wk). Hefty $6,000 for second week in row. Stays on.

Keith's (RKO) (1,939; 75-$1)—"20,000 Leagues" (BV) (3d wk). Fancy $20,000 or thereabouts. Last week, $24,000. Holds again.

Metroplitan (SW) (1,200; 60-85)—"Young at Heart" (WB). Good $10,000. Last week, "Silver Chalice" (WB) (2d wk), $13,700 in 9 days.

Palace (Loew's) (2,370; 90-$1.25)—"Show Business" (20th) (3d wk). Solid $15,000 after $22,000 last week. Stays another round.

Playhouse (Lopert) (435; 70-$1)—"Sign of Pagan" (U) (3d wk). Bright $6,000 or over. Last week, $7,000.

Warner (SW) (1,300; 1.20-$2.40)—"Cinerama" (Indie) (61st wk). Still very steady at $12,000 for second consecutive week.

Trans-Lux (T-L) (600; 70-$1)—"Phffft" (Col) (2d wk). Very solid $8,000 after $11,000 opener. Holds on.

'Contessa' Tall $19,000, Pitt; 'Circus' Lusty 20G, 'Show Biz' Big 11G, 3d

Pittsburgh, Jan. 11.

"Barefoot Contessa" at Penn and "Three Ring Circus" at the Stanley are the only new pix downtown, both being great. Former had been ticketed for one week and out, but may hold. "Show Business" in third week holding well at Harris. "Cinerama" is booming on post-holiday rush and closing notice.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1.10)—"Carmen Jones" (20th) (3rd wk). Holding up well at $7,500. Last week, $10,600.

Harris (Harris) (2,165; 65-$1.25)—"Show Business" (20th) (3d wk). Weekdays off but weekends still are good; will hit over $11,000, big. Almost a cinch to stay. Last week; $17,000.

Penn (UA) (3,300; 65-$1)—"Barefoot Contessa" (UA). Surprise to

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B'way Runs Out of Holiday Punch But 'Heart' Firm 132G 5th, 'Girl' 54½G 4th, 'Cruz' 49G, 'Leagues' 40G

Broadway firstruns, all with holdovers, are doing very good currently, although under last week.

Biggest money for a longrun continues to go to the Music Hall where "Deep in My Heart" with Xmas stageshow is in its fifth session. This week looks to reach a big $132,000 and pic holds for a sixth week. Next best showing is being made by "Country Girl," with a terrific $54,500 in prospect for fourth stanza at the Criterion.

"Vera Cruz" continues its smash run at the Capitol with around $49,000 in sight for current (3d) frame. "20,000 Leagues Under Sea" is great at the Astor with $40,000 probable for third week.

Also in third round, "Silver Chalice" looks to give the Paramount a fancy $42,000. "Show Business," which held remarkably well in the third week, is off to a fast $55,000 in current (4th) session at the Roxy. It stays on until "The Racers" opens around Jan. 27.

"Three-Ring Circus" continues stoutly with $25,000 probable in present (3d) stanza at the State. "Gate of Hell" still was terrific in fourth week ended Monday (10) at the Guild.

"Green Fire" is heading for a mild $11,000 at Mayfair in third week. "The Detective" still was in the chips in 10th Fine Arts session ended last Sunday (9) with $5,700, and is holding. "Holiday for Henrietta" opens Jan. 24.

"Black Tuesday" proved so strong in its first stanza that it is holding a second at the Palace, which is seldom done. Paired with new vaude bill, it is fancy $21,000 or near on holdover week. "Athena" staggered through its third round at the Globe, with "Theodora" opening yesterday (Tues.). "Prince of Players" also opened yesterday, at the Rivoli.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.75)—"20,000 Leagues Under Sea" (BV) (3d wk). Current session winding up today (Wed.) likely will hold with great $40,000 after $60,000 for second week. Continues on indef at this pace.

Little Carnegie (L. Carnegie) (550; $1.25-$2.20) — "Aida" (IFE) (9th wk). Current stanza ending today (Wed.) is heading for big $8,500 after $11,300 in eighth week.

Baronet (Reade) (430; 90-$1.55)—"Game of Love" (Indie) (5th wk). Fourth round ended yesterday (Tues.) held with big $9.500 after $9,800 in third week. Holds on.

Capitol (Loew's) (4,820; 85-$2.20)—"Vera Cruz" (UA) (3d wk). Present session winding Friday (14) looks to continue smash with $49,000 or near after $60,000 in second week. Gives Cap greatest first three weeks in many months.

Criterion (Moss) (1,700; 75-$2.20)—"Country Girl" (Par) (4th wk). Current round winding today (Wed.) is heading for socko $54,500 after $68,000 in third. Stays on indef.

Fine Arts (Davis) (468; 90-$1.80)—"Detective" (Col) (11th wk). The 10th frame ended Sunday (9) held with fine $5,700 after $8,600 in ninth week. "Holiday For Henrietta" (Arde) opens Jan. 24.

Globe (Brandt) (1,500; 70-$1.50)—"Theodora" (IFE). Opened yesterday (Tues.). In ahead, "Athena" (M-G) (3d wk), week ended Monday (10), including preview, hit fair $7,000 after $16,000 in second.

Guild (Guild) (450; $1-$1.75)—"Gate of Hell" (Indie) (5th wk). Fourth frame ended Monday (10) was wow $22,500 after $28,000 in third.

Mayfair (Brandt) (1,736; 79-$1.80)—"Green Fire" (M-G) (3d wk). This week ending tomorrow (Thurs.) is heading for mild $11,000 or near after $18,000 in second. "Americano" (RKO) opens Jan. 20.

Normandie (Trans-Lux) (592; 95-$1.80) — "Big Day" (Indie) (4th wk). This session finishing tomorrow (Thurs.) looks to hold at okay $4,000 after $4.200 in third. "The Beachcomber" (UA) opens Jan. 15.

Palace (RKO) (1,700; 50-$1.60)—"Black Tuesday" (UA) (2d wk), plus new vaudeville bill. Week winding tomorrow (Thurs.) looks to get fancy $21,000. Same pic with another vaude lineup hit smash $29,000 last week, best here in many weeks.

Paramount (ABC-Par) (3,664; 85-$1.75)—"Silver Chalice" (WB) (3d wk). This round finishing Friday (14) looks to hold with fine $42,000 after $53,000 in second week. Stays on, with "Young in Heart" (WB) due in soon.

Paris (Pathe Cinema) (568; 90-$1.80)—"Animal Farm" (Indie) (3d wk). Second week ended yesterday (Tues.) held with sturdy $11,000 after $13,500 for initial round. "Wages of Fear" (Indie) is due in next.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Deep in My Heart" (M-G) and Xmas stageshow (5th wk). Present session winding up today (Wed.) looks to hit big $132,000 after $189,000 in fourth, just $1,000 below third week total. "Nativity" portion of Christmas stageshow winds up with shows next Sunday (16) but same stageshow otherwise plus "Heart" stays on through Jan. 19. "Bridges at Toko-Ri" (Par) opens Jan. 20.

Rivoli (UAT) (2,092; 85-$2)—"Prince of Players" (20th). Opened yesterday (Tues.). In ahead, "Carmen Jones" (20th) (11th wk-4 days), lean $6,000 after $13,000 in 10th full week.

Roxy (Nat'l. Th.) (5,717; 65-$2.40)—"Show Business" (20th) (4th wk). Current stanza finishing tomorrow (Thurs.) is heading for good $55,000 after $87,000 in third week. Stays on, with "The Racers" (20th) due in Jan. 27 or 28, according to present plans.

State (Loew's) (3,450; 78-$1.75)—"3-Ring Circus" (Par) (3d wk). This round ending tomorrow (Thurs.) looks to hit sturdy $25,000 after $34,000 in second week.

Sutton (R&B) (561; $1-$1.80)—"Romeo and Juliet" (UA) (4th wk). Third round concluded yesterday (Tues.) was socko $13,200 after $16,700 in second week. Continues on.

Trans-Lux 60th St. (T-L) (453; $1-$1.50)—"Festival of Revivals" current to finish out month until house closes Jan. 23. In ahead, "Hunters of Deep" (DCA) (3d wk-8 days), was light $2,500. House is being torn down to make way for an office building.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Tonight's the Night" (AA) (3d wk). This session winding up today (Wed.) looks to hold with fancy $7,000 after $9,200 in second week.

Victoria (City Inv.) (1,060; 50-$1.75)—"Star Is Born" (WB) (14th wk). The 13th stanza ended Sunday (9) held with good $16,800 after the 12th week soared to $36,000, one of biggest totals of run. "Unchained" (WB) due in late this month.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30) — "Cinerama" (Indie) (84th wk). The 83d stanza ended Saturday (8) was great $41,000 after $46,000 in 82d week, which included extra shows. Next "Cinerama" production is due to open Feb. 8.

H.O.s Clip K.C. Albeit 'Circus' Big $9,000, 'Sea' 12G, 'Biz' 9G, 3d Wks.

Kansas City, Jan. 11.

Holdovers hold the town solid as extra time is accorded the wealth of big pictures brought in originally for the holidays. One of the few occasions here, not a single new bill is offered currently. Still some solid money around. "20,000 Leagues" being rated hefty in third week in four Fox Midwest houses. "Show Business" looms fancy in third week at Orpheum. Equally big is "3 Ring Circus" also in third week at Paramount. "Silver Chalice" in second week at the Missouri is sluggish while "Young at Heart" is medium at the Roxy on third week.

Estimates for This Week

Glen (Dickinson) (750; 85-$1)—"High and Dry" (U) (10th wk) and "The Promoter" (U) (2d run). Fair $900. Last week, same.

Kimo (Dickinson) (504; 75-$1)—"Romeo and Juliet" (UA) (3d wk). Off to mild $1,400. Last week, $1.800.

Midland (Loew's) (3,500; 65-90)—"Deep In Heart" (M-G) (2d wk). Fairish $7,000, first time solo for house in months. Last week, $13,000.

Missouri (RKO) (2,650; 65-90)—"Silver Chalice" (WB) (2d wk). Sluggish $6,000. House using single feature first time in weeks. Last week, $12,000.

Orpheum (Fox Midwest) (1,913; 75-$1) — "Show Business" (20th)

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Big Circuits, Shotgun-Divorced, Hope for Drive-In Expansion

Washington, Jan. 11.

The five major theatre circuits in the picture business have eyes for expansion, all of them apparently flirting with the idea of taking on drive-in operations. Ironically, the five chains have been legally restrained from adding new theatre properties since antitrust decrees were entered in 1947. And this was the year when the roadside houses first became noticed as potentially big revenue producers on the national scale—and the major circuits, for the most part, were barred from the field. It's no secret, of course, that the al fresco situations have grown to important stature in film economics.

The "big five" are now winding up their programs of dropping large numbers of theatres to conform with the court decrees. Upon completion of these divestitures the theatre companies will seek approval from the Department of Justice for acquisition of new outlets, including ozoners.

Approval being sought is in the form of modification of the existing decrees which bar such branching out. Of the five, only the RKO circuit is privileged to buy up new houses but on condition there's an okay from the Federal Court in N. Y. which heard the industry antitrust suit some years ago. The others require the D. of J. greenlighting.

United Paramount is the only national chain now in the drive-in field, having picked up some outdoor spots, mainly in the south, via reshuffling of ownerships with previous partners.

All five chains' divestiture operations are due for winding up within the next few months. It's at this point that they'll expectedly seek to expand.

WRITERS' EXECS IGNORE RED TAKEOVER CRACK

Hollywood, Jan. 11.

An anti-Communist constitutional amendment will be revived at the next membership meeting of Writers Guild of America by Paul Gangelin, for years identified in a strong anti-Red movement in the Screen Writers Guild. A similar amendment failed adoption recently by three votes short of the required two-thirds. Gangelin's move was also in rebuttal to WGA member Borden Chase, who said he will not revive his measure which was beaten, declaring "I'm tired of fighting the Communists in the guild," and predicting the Reds would "take over" WGA in a year.

Gangelin termed Chase's declaration one "without foundation." No officer of WGA chose to answer Chase when contacted by VARIETY.

Barry Hyams (Legiter) Handles Israeli Pic

An American company to represent the Israel film industry in the western hemisphere has been organized by legit pressagent Barry Hyams and bearing his name. Has already concluded a deal with Zvi Kolitz of Si-kor Films for the U. S. distribution of "Hill 24 Doesn't Answer," an Israel-made feature in English.

It was adapted for the screen by the author and Peter Frye and directed by England's Thorold Dickinson. Exteriors were filmed in the Negev desert, Haifa, and Acre, and interiors were shot at the Israel Motion Picture Studios in Herzliah where the film was also processed.

Hyams also concluded arrangements with Yehoshua Brandstatter, head of IMPS, to represent the studio in the distribution of a number of subjects of various lengths. Deal also involves the production in Israel of 26 half-hour film stories of the Old Testament for general and educational distribution.

Herb Golden, Bankers Trust Co. assistant v.p., leaves N. Y. today (Wed.) for the Coast. Will visit Edward Small and other BT producer clients.

Yugo-Russo Film Swap

Washington, Jan. 11.

Russia and Yugoslavia are about to sign an agreement for the purchase of blocks of each other's motion pictures, according to word reaching here.

The two countries have been dickering since Nov. 1 and have reached agreements on basic issues.

Italy Goofs Tint Print Test; May Protect Its Labs

Italy is moving to make it mandatory for American film companies to do all of their color film processing—excepting Technicolor—in Italian labs. Distribs in N. Y. have been told that Italo authorities are mulling cancellation of import licenses on all non-Techni tint prints retroactive to Jan. 1, 1955. There's been no official word on this yet.

Color test reel printed in an Italian lab had convinced the U.S. companies earlier that, from a quality point-of-view at least, they couldn't accede to an Italian request that they do a share of their tint work in Italy.

The color reel had been sent to Italy by Warner Bros. and the sample print was returned to N.Y. last week. There are indications that the Italians themselves weren't happy with the outcome. However, the Motion Picture Export Assn. has officially notified Eitel Monaco, head of ANICA, the Italo film biz org, that it wasn't pleased with the results of the test.

When Monaco and an Italian delegation were in the U.S. last year for general talks with MPEA prexy Eric Johnston, they brought up the question of local color printing and their desire to have the American distribs do more of their work in the Rome labs. Explanation was that these labs had been doing a good deal of black-and-white printing in the past and that, with Hollywood's switch to color, they were now facing the loss of that business, with resultant unemployment. MPEA at that time agreed to print in Italy, provided price and quality were comparable with U.S. standards.

One of the reasons given for the failure of the test was that the Italians attempted to print off an Eastman color negative onto Ferrania color, which is the tint process most widely in use in Italy. This is said to involve considerable problems since the two systems aren't absolutely compatible. A large percentage of the U.S. CinemaScope pix are lensed on Eastman color negative and printed on Eastman positive. Some are printed by Technicolor in its own imbibition process.

Execs in N. Y. say that, if the quality of the Italian lab work were acceptable, they'd be delighted to print in Italy since this would involve duty and other savings.

NIGHT USE OF METERS

Downtown Minneapolis Theatres Deplore Civic Proposal

Minneapolis, Jan. 11.

Another headache looms for downtown firstrun theatres.

The city council is studying a proposal to operate the loop parking meters at night.

At present there's free parking along the curbs downtown after 6 p.m.

Loop theatre managers point out that if a nickel or dime is charged for curb parking at night the effect will be to raise showgoing costs for additional people who now manage to avoid the parking ramps and lots with their charges of 25c to 50c and more.

It would hurt downtown theatre patronage already handicapped by high admissions plus 20c streetcar fares and auto parking problems and costs, they believe.

Federals Place Schines' Switchboard as Source Of Elmart Instructions

Buffalo, Jan. 11.

Further linking of alleged Schine subsidiary coroprations to Schine Chain Theatres, Inc., marked the proceedings in the contempt of court action by the United States Government against Schine interests in Federal Court here this week. Telephone service to Elmart Theatres Inc. at Gloversville was provided through the switchboard of the main Schine corporation (Schine Chain Theatres Inc.) and charged to Schine, according to the evidence. This was in support of the government's claim that Elmert, of which Common Council President Elmer F. Lux is president, and who is a defendant in the present action, is being operated under the Schine corporation's control in contravention and contempt of a court order.

Telephone company officials denied on cross examination by Schine counsel that the FBI had sought phone company permission for wire-tapping in connection with its investigation of the Schine corporations. A question from Judge Knight as to who was charged with the Elmart telephone service brought the reply from a telephone official "Schine Chain Theatres Inc.," and it was further developed that the Schine switchboard connection for Elmart was discontinued a few days after the FBI investigation was started.

Managers of Elmart Theatres all maintained reserve accounts in Gloversville (home of the Schine parent corporation) from which checks were drawn for expenses of their theatres. Florence Olsen, secretary-treasurer of Elmart, said that instructions as to payment did not come from Lux as she had seen him only once.

Other proof was also presented that Darneli Theatres Inc., predecessor of Elmart in the holdings of the theatres of the latter company, while supposedly independent of Schine, was actually linked with and under Schine control. Detailed financial transactions among the various corporations in support of the government's allegations were testified to at length by finance officers of the various corporations.

ALBERT HANSON BURNS AT SENATOR SCHOEPPEL

Hollywood, Jan. 11.

Incensed at the recent blast against him by Sen. Andrew F. Schoeppel, chairman of the Subcommittee on Monopoly of the Senate Select Committee on Small Business, Albert Hanson, L.A. area theatreman, charged Schoeppel with conduct "unbecoming a public official" in a blistering letter addressed to the solon early this week.

Schoeppel asserted in the press that Hanson, chairman of the Southern California Theatre Owners Assn.'s trade relations committee, had used "half-truths," "actual misstatements of fact" and "complete falsehood" in offering to the subcommittee the case of the small exhibitor.

Particularly incensing Hanson was the fact he has never received a copy of the Schoeppel letter, reportedly running to more than 3,000 words, in which the senator denied there was any proof of monopoly in the film industry. Hanson makes it plain that his reply to the "mystery" letter, which had been extensively quoted in the press, has been mailed to the senator. Hanson's reply noted that the senator "must appreciate the difficulty one would have in answering a letter that has never been received."

Titles for Corkery, Maas

Robert Corkery and Irving Maas were elected vicepresidents of the Motion Picture Export Assn. at a meeting of the MPEA board in N. Y. yesterday (Tues.). Move came at the suggestion of MPEA prexy Eric Johnston.

Corkery is the MPEA homeoffice exec in charge of Latin America. He's currently on his way to the film festival in Montevideo, Uruguay. Maas, who headed up the MPEA when it was an active distribution unit in the Iron Curtain countries and the occupied areas, is now MPEA exec in charge of the Far East.

2d Cinerama Using Revised Gear

Hazard Reeves Discloses Technical Changes and Remaining Problems of Medium

Behaviour Overseas

Warner Bros. international department has devised a new manual which, in essence, is a local foreign manager's guide book on "how to live and conduct an American film company's business abroad."

It covers every phase of branch operation in a foreign country, including corporate structure, premises, legal problems, handling of cash, prints, personnel, advertising and publicity. It's a loose leaf book so that new directives from the N. Y. office can be added.

War Chest Next Step in Fight Against Toll

With the exhibitors' Joint Committee on Toll-tv now officially on record before the Federal Communications Commission as opposing Zenith's "Joint Substitute Petition Concerning Subscription Television," the theatres are now faced with the twin problem of public relations and finance.

Both subjects are to be aired at a meet of the Joint Committee in N.Y. Jan. 19 and 20, at which time the matter of general strategy in future proceedings also will be taken up.

A prominent exhibition leader vitally concerned with toll-tv admitted last week that the mere filing of a protest with the FCC was far from sufficient. "Our biggest job is to convince the FCC that we aren't acting strictly to serve our own ends," he said. "We will have to try and eliminate the stigma of speaking out in pure selfishness."

Question of how the exhibs will finance their fight against an as yet non-operating enemy looms large at the moment. Theatre Owners of America committee was to have met on the subject last week, but didn't. It's understood that there had been some discussion of soliciting COMPO for the necessary funds, and that this had been given sympathetic consideration by COMPO officials. Plans fell through, however, when the lawyers got into the act.

Sidelight, too, is that Paramount is a COMPO member. With Par sponsoring Teiemeter, COMPO's financial support would in fact have Par backing a fight against itself. No accurate estimate is available from exhib spokesmen of just how much coin would be required to carry on the anti-toll-tv fight.

Meanwhile, Skiatron Electronics & TV Corp. prexy Arthur Levey disclosed that Skiatron engineers had inaugurated uhf tests over WGTH-TV in the Hartford, Conn., area. Some 235,000 uhf converters are installed in Hartford and vicinity. The Skiatron petition before the FCC, filed by Skiatron-TV (Matthew Fox), proposes authorization of a pay-as-you-see system limited for the first three years to uhf stations only. This is opposed by the Zenith petition.

WALTER WANGER'S LINE-UP

Roll Three for Allied—Jamaica Project Pends

Walter Wanger launches a three-picture program for Allied Artists with start of "Body Snatchers" in February. He follows this with "Yellow Knife" and "Mother, Sir," latter to be lensed in Japan.

Producer may also engage later in year in Jamaican production. He's agreed to join Gordon Knox, now associated with the Princeton (N. J.) Film Center and formerly with him here as an assistant some years ago, in a project calling for several films to be made in the Caribbean. Knox is partnered with Martin Jones and Henry Olmsted, and Jamaican interests, in the Jamaica Film Centre Ltd. in Kingston.

Complete realignment to new standards in both the taking and projection equipment has been effected for Cinerama's second production, "Cinerama Holiday," which opens in a number of theatres next month. The employment of improved cameras and projection machines was revealed by Hazard Reeves, prexy of Cinerama Inc., the equipment manufacturing company.

Reeves disclosed that the photographic speed of the Cinerama camera had been substantially increased and an inaccuracy in the placement of the projection lenses had been improved. The changes, according to Reeves, are such that prints of the current "This Is Cinerama" cannot be shown on the adjusted projection equipment. As a result, the old standards will continue to be used in all theatres showing "This Is Cinerama" and adjustments will be made for the exhibition of "Cinerama Holiday."

The new improvements, according to Reeves, will do a great deal toward cutting down the jumping of the different segments of Cinerama's unique three-panel system. However, he admitted that the unsteadiness of the picture will not be completely eliminated. He blamed this on the printing method which he termed "the only weakness so far." The problem in printing, he said, had been inherited from the old standards of the motion picture industry which had never been "tight."

"We've been working with Technicolor on the improvement of the printing in order to eliminate the jumping," Reeves said. "We haven't come around to controlling it yet. We're experimenting at our own Oyster Bay studio, and, it necessary, we'll do our own printing. We expect before the year's out virtually to preclude the existing technical problems of color matching and unsteadiness of picture. Once you've introduced a new process, the next step is to improve what you've got. We've made great progress with the exception of laboratory controls."

Clarifies Costs

Reeves said that he would like to clear up the misunderstanding relating to the cost of equipping for Cinerama. "My concept of the process," he said, "is that it's one used to the best of our knowledge in presenting projection and sound without economic compromise. I feel strongly that the entertainment of tomorrow should take advantage of the science of projection and sound to put on a better show and create reality for the public. If we compromise on a one lens system, we take away what Cinerama is. We came to the conclusion that the only way we can now achieve the wide angle vision of 146 degrees is by using three lenses. And Cinerama's system of seven-track dimensional sound is the closest to perfection. We're striving to get better photography, better color resolution, and better sound without compromising on cost."

Returning to a discussion of Cinerama projection, Reeves said "we still feel we can do better. The objective is still a perfect presentation of picture and sound that is virtually equal to a live show.

"We know there's no one-projector system that can come close to Cinerama photography. We have been experimenting, but we haven't found the answer yet. The public may accept a compromise, but anything short of perfection is wrong."

The engineer-executive said he welcomed the competition of the new Todd-AO process which has been described as similar to that of Cinerama. "It's up to the public to decide," said Reeves. "There's plenty of room for a number of car manufacturers and there should be for several processes in the motion picture industry. I welcome all improvements in the motion picture industry." He said it was never Cinerama's objective to compete with CinemaScope or Vista Vision which he feels are mass media. Cinerama, he said, will not be shown in more than 100 theatres throughout the world and "that's many years off."

Important Announcement about...

VISTAVISION

MOTION PICTURE HIGH FIDELITY

A NEW WORLD OF MOTION PICTURES

VISTAVISION
MOTION PICTURE HIGH FIDELITY

Paramount's Gift to the Industry

A STATEMENT BY BARNEY BALABAN

It is important at this time, I believe, to review what Paramount's development of the Horizontal VistaVision Camera means—and will continue to mean—to exhibitors in terms of increased theatre admissions and to the future of our industry.

Paramount's first VistaVision picture, WHITE CHRISTMAS, has now played widely to solid top grosses, in many cases to all-time record-breaking results.

More important — WHITE CHRISTMAS proves the wisdom of Paramount's policy as regards the Wide Screen.

From the start our Company was unwilling to rush into adopting any Wide Screen system technically not yet perfected and which would place an undue economic burden on our customer, the exhibitor.

With faith in our Studio's fine scientific department, Y. Frank Freeman and I authorized expenditures of several millions of dollars in the efforts to develop to perfection a system of photography and projection which would furnish to exhibitors everywhere the best photographed pictures in the ideal 2-to-1 proportion on the largest possible screen at the least possible expense to the theatres.

The results, beyond our fondest dreams, are:

The Horizontal VistaVision Camera—and the complete conversion of our Studio to this system.

Ten VistaVision pictures already completed.

A few weeks ago, the top executives of our worldwide sales and advertising departments came to Hollywood and viewed these ten productions. They were extremely enthusiastic over what they saw. So eager were they to spread the proof of the outstanding values in these pictures and of the amazing merits of the Horizontal VistaVision Camera, that they urged the Studio to prepare a Special Film containing the highlights of the pictures.

Running 20 minutes, this Special Film is nearing completion and is titled:

Paramount Presents

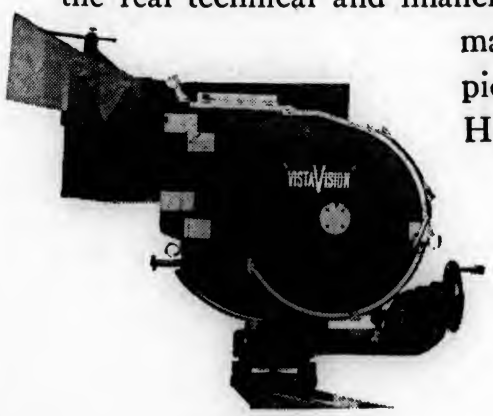
VISTAVISION

MOTION PICTURE HIGH FIDELITY

A Product Featurette

We are arranging trade showings of this film for exhibitors and will subsequently furnish prints, *without charge,* to theatres for the entertainment of their audiences.

I sincerely believe that this is a most important film. I think that, seeing it, you will visualize for the first time *A New World In Motion Pictures* and its vast potentialities. I am confident that, having seen it, you will agree that the real technical and financial future of our industry rests upon the ultimate photographing and projecting of motion pictures standardized on the principles of the HORIZONTAL VISTAVISION CAMERA.



Barney Balaban

President, Paramount Pictures Corporation

Paramount Presents

VISTAVISION

MOTION PICTURE HIGH FIDELITY

Plan Now To Play It— Without Charge!

A Product Featurette

The exciting scope and lifelike clarity of VistaVision, the ideal system of photography and projection, will be seen in this featurette, comprising 20 minutes of highlights from

Paramount's First 10 Attractions in VistaVision

—ALL IN COLOR BY TECHNICOLOR

Irving Berlin's
WHITE CHRISTMAS

STRATEGIC AIR COMMAND

RUN FOR COVER

Alfred Hitchcock's
TO CATCH A THIEF

THE FAR HORIZONS

Hal Wallis'
3 RING CIRCUS

WE'RE NO ANGELS

THE SEVEN LITTLE FOYS

Alfred Hitchcock's
THE TROUBLE WITH HARRY

LUCY GALLANT

Now Available! The First Paramount Short in VistaVision

VISTAVISION VISITS NORWAY

color by Technicolor

Other VistaVision Shorts In Preparation

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (11)

1954-'55 High	1954-'55 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
25¼	14½	Am Br-Par Th	538	24¾	22⅞	24⅛	+ ¼
88½	41⅝	CBS, "A"	57	85¼	79	84½	+4⅞
88	41½	CBS, "B"	31	85	80	84¼	+3
34⅝	19¾	Col. Pix.	103	34	31	33½	+ ¾
18⅛	9¼	Decca	309	16	14⅝	15⅞	+ ¾
74¾	46¾	Eastman Kdk.	197	73¼	69	71¼	+1⅜
22	13¼	Loew's	841	21⅜	19½	20¾	+1
10½	6⅛	Nat. Thea.	326	10¼	9½	9⅞	—
40⅜	26⅛	Paramount	182	39¾	36	37¾	+ ¾
39⅜	28	Philco	146	39	36¾	37¾	+ ⅝
40⅞	22½	RCA	1101	40¼	36¾	38⅞	+ ⅝
8⅜	2⅞	RKO Picts.	102	8	7	7⅞	+ ¾
10⅛	4½	RKO Thea.	36	9¾	9	9¾	+ ⅜
7¼	3	Republic	655	7¼	6	7¼	+ ¾
14¾	10½	Rep., pfd.	25	14¼	13¾	14¼	+ ⅜
20⅜	11⅛	Stanley War.	142	20⅛	19¼	19¾	+ ½
31⅜	18¾	20th-Fox	524	31⅜	27⅛	30½	+2½
32¼	18½	Univ. Pix.	47	31	29	30⅜	+ ⅜
85¾	63¾	Univ., pfd.	*200	85¾	84⅝	85	—
21⅛	13⅝	Warner Bros.	154	20	18⅝	19⅛	+ ⅛
96	63½	Zenith	55	93	87½	90¾	+2¾

American Stock Exchange

6	3⅝	Allied Artists	124	5½	4⅞	5⅛	+ ⅛
11⅝	9¾	All'd Art., pfd.	100	11¾	10¾	11⅜	+ ½
16⅝	9⅛	Du Mont	154	15⅛	13¾	14¼	+ ¼
16¼	11¾	Technicolor	222	15⅜	14½	14⅝	+ ½
3⅞	2¾	Trans-Lux	28	3⅞	3⅝	3⅝	— ⅛

Over-the-Counter Securities

	Bid	Ask	
Capitol Records	13¼	14	+ ¾
Chesapeake Industries	4½	5⅛	+ ⅝
Cinerama Inc.	⅛	2½	+ ⅜
Cinerama Prod.	4¾	5⅛	+ ⅛
Official Films	2⅞	3½	—
Polaroid	4 ½	5 ½	— ½
Skiatron	3	3½	—
U. A. Theatres	17	18½	+1
Walt Disney	23	24½	—1½

(Quotations furnished by Dreyfus & Co.)

* Actual volume.

Six Amusement Stocks Hit Peak

Market Generally Hurt by Heavy Selling But Film Shares Strong

Wall Street roared into the new year with the highest prices in 12 months, but on Monday, Jan. 3, the market hit an air pocket and went into a nosedive continuing into Wednesday and Thursday trading. Boosting of margin requirements from 50 to 60% touched off the selling after stocks had given every hint of being "tired." Report that a Congressional committee might probe the soaring stock prices added fuel to the burning barn "after the horse was stolen." Through all the selling, most of the Amusement Group gave a fairly good account of itself, with some six stocks actually hitting new highs.

Investment buying, aided by short covering in Friday's session, brought a spectacular rally that day. This erased about 42% of the two-day loss, and hinted that the higher margin requirement and talk of a market probe were more of an excuse than actual reason for the heavy selling. Obviously, the market was vulnerable to such a setup since a sharp reaction had been long overdue. Whether the main selling had run its course undoubtedly will be cleared up this week. Many in the Street could see little basic change in economic conditions, with the feeling that inflationary tendencies still persisted.

Film and theatre shares had been marked up sharply the latter part of December in anticipation of increased grosses over the year-end. Such business showed up in spades, but the boxoffice started to dwindle per usual early in January.

Announcement of the first common dividend in its history by Republic rallied the common stock Friday to a fresh peak of $7 for a net gain of 50c. on the week. Company declared a 5% stock divvy on these shares, payable in April. The $1 per year on the preferred has been maintained for a long time.

Score New Highs

Other new highs for the group were Columbia Pictures common, National Theatres, RCA, Trans-Lux and Universal preferred. Last-named went to 85½, the closing quotation for these shares. Just how this Amusement Group resisted the giant selling waves is shown by the fact that 16 of the 25 issues shown losses of less than a point, five sporting plus signs and one was unchanged.

General Precision Equipment announced that it has acquired 97% of the stock of Griscom-Russell Co., a leading manufacturer of heat transfer equipment and water purifiers for the oil, power and chemical industries as well as naval and merchant ships. This is a far cry from GPE's initial sole interest in the film and radio-tv business but indicates how far the company has extended its diversification. The company's stock was off fractionally on the week after being down to less than 46 since selling off with other high-priced issues.

20th-Fox, which recently went into new high ground at 30¼, slipped below 28 at one juncture to wind up with a loss of 1¾. It's reported that recent interest in these shares, aside from earnings from C'Scope pix, stems from insider reports that a third oil well has been brought in on the corporation's studio property in Hollywood. It was reported that some were convinced 20th-Fox now had the makings of a real oil field, with even 500 barrels daily representing better than $1,000 income per day for each well. There were also indications that 20th-Fox would show net earnings per share this past year of nearly twice the amount distributed in regular dividends during 1954.

Paramount, which had hit a new '54 peak of 40⅜ on the basis of high-grossing pix, slipped to 37 late in the week to show a net loss of 2½. ABC-Paramount Theatres, which went to a high of 25¼ in recent weeks, also dipped but managed to wind up at 23⅞c, where it was down 1⅛. High-flying CBS shares tumbled, the Class A sagging 4¾ on the week while the "B" was down 5¾.

National Theatres and Stanley Warner were remarkably successful in going against the trend, both showing minor fractional losses. Same was true of Universal common. Skiatron also stood firm, being unchanged with a bid of $3. Loew's was off 1½ after its recently established high of 22.

DISNEY 30% GAIN FOR $733,852 NET

Representing a 30% gain, Walt Disney Productions had a net profit of $733,852, equal to $1.12 per share on 652,840 common shares outstanding, for the fiscal year ended last Oct. 2. Previous year brought earnings of $510,426, or 79c a share.

Gross income climbed to $11,641,408, a jump of $3,275,547 over the preceding year. Roy Disney president, points out in the company's annual report, however, that the gross figures are not normal comparisons since Disney in the last year handled its own feature distribution. Previously, RKO released the Disney product and consequently shared in the gross.

Commenting on the organization's tv activities, the prez stated: "We have embraced television not only for itself and its possibilities, but also to exploit and sell our motion picture product. While we expect to make a profit from television sales, such profit will not be great. Our real gain will be in the marketing value to our motion pictures, which are still our primary business."

Introduce Bills Cutting B.O. Tax

Washington, Jan. 11.

Despite warning by President Eisenhower that he will oppose any further tax reductions this year, several bills have been introduced in the House to reduce or eliminate the 10% admissions bite.

Rep. Gordon McDonough, of LA, has offered three bills. One would exempt motion picture theatres from any admissions tax. A second would exempt benefits for religious, educational and charitable organizations. Third would exempt admissions to historic shrines and sites.

Rep. Victor Wickersham, of Oklahoma, has bills to eliminate all wartime admissions rate increases, all admissions taxes, and all taxes on motion pictures and other events where the admissions price is less than 60 cents.

CHICAGO TAX TABULATIONS

Indicate Substantial Rise In Admissions Over 1953

Chicago, Jan. 11.

City theatre and amusement tax collections here for the month of December, 1954, and total collections for the year 1954 are up considerably when compared with corresponding figures for December, 1953 and for the year 1953. Theatre taxes collected by the city for December, 1954, totalled $107,109 compared with $95,987 for the same month of 1953.

Amusement tax collections for the month were $163,088 contrasted with $171,834 in 1953. However, total city amusement taxes collected in 1954 were $1,916,495 as against $1,800,259 in 1953. Theatre taxes collected in 1954 totalled $1,203,243 compared with $1,044,414 in 1953. Increase presumably reflect bigger b.o.'s reported throughout the industry.

Treasury Bias Versus Films Alleged

Johnston Argues Tax Interpretation Harms Foreign Investments ($100,000,000) of U. S. Pix Biz

Washington, Jan. 11.

Motion pictures should be included among the industries recommended to receive a 14% tax credit on their investment earnings abroad, Treasury Department was urged last week.

Request was made in a letter by Eric Johnston as president of the Motion Picture Export Association. Legislation to provide the 14% credits, but not for motion pictures, was killed in Congress last year, and will be reintroduced shortly by the Administration.

Johnston, writing to Dan Throop Smith, Assistant to the Secretary of the Treasury, charged films are discriminated against. He said films with an investment of over $100,000,000 in plant and equipment and with 30,000 employees overseas, is excluded, whereas foreign offices of air transport systems and branches of U.S. banks are permitted to benefit under the proposed legislation.

"To compare these investments and operations (of Hollywood) with a branch bank or an airline ticket office in a single large city of some foreign country is utterly unrealistic," Johnston wrote. "I earnestly hope that a greater awareness of the exact nature of our business and of our problems will be manifested in proposing again a 14-point tax credit on foreign investment earnings.

"In order to sell American films abroad, the motion picture industry must sink down deep roots and engage in substantial and significant economic activity in every country in which it does business.

"Our current investment in plant, equipment, technical laboratories, leaseholds, and service and other facilities abroad is in excess of $100,000,000. Our industry last year had more than 30,000 persons on its payroll in 40 (foreign) countries and paid out in local wages, rents, services and taxes in excess of $65,000,000.

"We know that our activity abroad is highly regarded by people in our government responsible for maintaining our nation's friendly relations; we know that we willingly and gladly undertake activities at our own cost to advance policies and programs of our Government. We think these things should be taken into consideration in judging the unique nature of the motion picture industry both in making investments abroad and in contributing to the national interests of our country."

JOHNSTON TRYING ANEW FOR NEAR EAST PACT

Eric Johnston, in his capacity as President Eisenhower's special envoy, is skedded to leave for the Middle East Jan. 22 in another attempt to mediate differences between Israel and her Arab neighbors.

The Motion Picture Export Assn. prexy is due to attend an MPEA board meet in N. Y. next Friday (14).

Kirk Douglas Packages Own

Kirk Douglas will package his own production in a deal set with United Artists over the past week. Under the pact, the actor is to handle all the business aspects—signing of producers, directors, performers, etc.—of six pictures to be made for UA release.

The distribution company will finance the product and holds various approval rights. The six-film deal is with Bryna Productions, headed by Douglas.

First two properties already are set, both to star Douglas. These are "Viking Raiders" to be directed by Richard Fleischer and "Van Gogh" with Jean Negulesco as director.

Lichtman Tightens 20th's Sales Staff Liaison In C'Scope's Second Wind

Closer liaison with the exhibs was urged on 20th-Fox division managers in N. Y. last week (7) by Al Lichtman, 20th director of distribution. He called on his sales execs to mobilize the staff to carry through on that thought which Lichtman himself has enunciated frequently in recent months.

Lichtman also told the sales powwow he expected to see some 125 releases in the CinemaScope medium to come from the majors and the indies during this year, and he stressed the extent to which C'Scope has caught on worldwide, with 13,500-global installations reported and 17,000 expected by March. In the U. S. alone, the more than 10,000 equipped houses provide CinemaScope films with some 9,300 possibilities, i.e., houses that any one pic can play.

Discussions at the two-day sales meet centered primarily around the new product, its merchandising and promotion. 20th has 10 pix skedded for release through April, eight of them in C'Scope and color and two in standard, including one tinter. Joining in with Lichtman were Charles Einfeld, ad-pub v.p.; W. C. Gehring, exec assistant general sales manager; Arthur Silverstone, assistant general sales manager; Alex Harrison, western sales manager, and Glenn Norris, eastern sales manager.

Over-Assessed by City, Is Basis of Theatre Plea

Schenectady, Jan. 11.

Claiming an estimated $2,742,000 in excessive assessments, over a period of more than a dozen years, on the buildings housing the State and Erie theatres (adjoining), and on Proctor's and the Plaza, the city's four downtown houses, lessees of the former and owners of the latter have started proceedings against the municipality.

One claim was filed by the estate of William W. Farley, co-developer of Albany's Filmrow, and by George H. C. Farley, his older son and Albany realty operator, on the State and Liberty Sts. structure encompassing the State and Erie. The late Farley leased it, under terms of which he agreed to pay the taxes on the property. The son took over following the death of the father. The claims for tax refunds cover 1936 and the years from 1942 to 1955.

The Fabian Operating Corp. and the Copia Realty Corp. seek refunds on the Proctor Theatre and on the Plaza, both located on Schnectady's main business street. Copia assumed ownership of the properties in 1948. Its and the other Fabian company's claim of refunds are from 1952 through 1955.

Referee Hyman W. Sevits, Schenectady attorney, adjourned a hearing on the actions to Thursday (13) at the county courthouse.

Petitioners are represented by Charles L. Drake and Richard A. Graham, Jr., Albany attorneys, who have acted in tax refund proceedings for theatres and other property owners in that city.

6 Reasons For The Stock Upcurve

[During 1954]

By MIKE WEAR

Wall Street was bullish in 1954, with the result that stocks in numerous groups soared in a boiling stock market. And amusement shares early showed they were going to participate in this tremendous upswing. Statisticians in pinpointing just why film and film theatre shares (as well as radio-tv issues) soared, reached the following conclusions:

Firstly, various widescreen developments (with variations of third-dimensional effects) came into their own at the wickets. In particular, this spelled high grosses for 20th-Fox and higher stock quotations, which subsequently spilled over to other companies which turned out C'Scope pix, and in the sock payoff for first VistaVision pic, "White Christmas."

Secondly, removal of the 10% Federal tax was reflected at the boxoffice about six months after the cut was placed in effect.

Thirdly, the film biz witnessed the minimization of the television threat. This meant the perceptible return of lost cinema audiences, which in turn restored confidence.

Fourthly, the launching of C'Scope pix and VistaVision enabled exhibitors to up admission prices, making for higher grosses.

Fifthly, and some would argue firstly, was the upbeat in product quality. Producers strained to turn out smashes.

Perhaps a sixth favorable influence was a clarification of the divorcement setup.

West End Holiday Week Biz Spotty; 'Circus' Sock 10G, 'This Paris' Hot 8G, 'Brides' 19G, 'Cinerama' 17G, 13th

London, Jan. 4.

West End firstrun situations got off to a mixed start over the holiday period. The cold spell which began at the end of the week is likely to affect biz in the immediate future.

"3-Ring Circus" looks standout newcomer at the Plaza where its sock. First round of "So This Is Paris" is lively at Leicester Square.

It was the best week yet for "Cinerama" at the Casino, the 13th frame hitting smash $17,000—or better. "Seven Brides" looms great at the Empire on second week.

"Lilacs in Spring" disappointed at the London Pavilion. "Long John Silver" is way below hopes at both the Carlton and the Odeon, Marble Arch for third week at. "Garden of Evil" is just okay in second round at Rialto.

Estimates for Last Week

Carlton (20th) (1,128; 55-$1.70)—"Long John Silver" (20th) (3d wk). Modest $3,000 after $3,600 in third. "Woman's World" (20th opens Jan. 13.

Casino (Indie) (1,337; 70-$2.15)—"Cinerama" (Robin) (13th wk). Best ever here, with smash $17,000 or better.

Empire (M-G (3,099; 55-$1.70)—"7 Brides for 7 Brothers" (M-G) (2d wk). Heads for sockeroo $19,000 or more after $22,000 opening frame. Stays, natch!

Gaumont (CMA) (1,500; 50-$1.70)—"Svengali" (Renown) (2d wk). Looks like fair $5,000. Last week, $6,200.

Leicester Square Theatre (CMA) (1,753; 50-$1.70)—"This Is Paris" (GFD) and "Destry" (GFD). Lively $8,000 or close.

London Pavilion (UA) (1,217; 50-$1.70)—"Lilacs in Spring" (Rep) (2d wk). Moderate $3,000 or near after $4,300 opener.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"One Good Turn" (GFD) and "Under Southern Cross" (GFD) (3d wk). Fine at around $6,000 after $6,900 in second. "Bridges at Toko-Ri" (Par) preems Jan. 6.

Odeon Marble Arch (20th) (2,200; 50-$1.70)—"Long John Silver" (20th) (3d wk). Finishing current run at around $3,600, slow. Second frame was $4,400.

Plaza (Par) (1,092; 70-$1.70)—"3-Ring Circus" (Par). Sock $10,000 or near. Holds for second week, with "To Paris With Love" (GFD) opening Jan. 13.

Rialto (LFP) (592; 50-$1.30)—"Garden of Evil" (20th) (2d wk). Okay $3,000. First week was $4,200.

Ritz (M-G) (432; 50-$1.70)—"Belles of St. Trinians" (BL) (2d wk). Oke $2,500 or close. Holds.

Warner (WB) (1,735; 50-$1.70)—"Drum Beat" (WB) (2d wk). Heading for smash $12,500. Last week, $14,000.

'Xmas' Ace Aussie Pic For Yuletide Holidays; 5 C'Scopers Standout

Sydney, Jan. 4.

Current film bonanza Down Under is headed by "White Christmas" (Par), with the past Yuletide being of boom proportions.

"Christmas," got a blanket release in all the major spots except Perth. It's playing two theatres day-and-date at the Prince Edward and Capitol here; ditto Melbourne (State and Kings); and at the Brisbane Wintergarden, Adelaide's Majestic, Newcastle's Strand and Avalon in Hobart. It opened at Launceston (Tasmania) Dec. 31.

Other standout pix are "Three Coins in Fountain" (20th) at Sydney Regent; "Living Desert" (Disney) at the Sydney Paris; "The Kidnappers" (British Empire) at the Embassy here and the Melbourne Odeon (10th week); "Ma And Pa Kettle In Waikiki" (U) at Brisbane Tivoli; "Seven Brides" (M-G) at Brisbane, Adelaide and at Perth Metro.

There are three 20th-Fox CinemaScopers current "Broken Lance" (20th) at Brisbane Regent; "The Egyptian" (20th) at both the Melbourne and Adelaide Regents; and "Woman's World" (20th) at Mayfair here. "Brides," and "Coins" also are C'Scopers.

'Piper' Folds in London After Less Than Month

London, Jan. 11.

The newest of three West End revues presented by Laurier Lister folded last weekend (8) with the withdrawal of "Pay the Piper" from the Saville, where it opened Dec. 21. Elsie and Doris Waters were the stars.

Lister's other two revues are "Airs on a Shoestring," which has been running at the Royal Court Theatre since April, 1953, and "Joyce Grenfell Requests the Pleasure," which recently transferred to the St. Martin's Theatre. It reached its 250th performance last weekend.

'Miller Story' Tops Finn B. O.

Helsinki, Jan. 4.

The fall season here has been uneven with only five pictures showing real boxoffice draw. The import of too many films to Finland, around 400 yearly, has led to confusion with the public, and many hopeful entries have failed badly. "Knock On Wood" (Par), "Calamity Jane" (WB) and "Elephant Walk" (Par) did not live up to hopes. Some of the CinemaScopers also were on the disappointing side.

Of the five successful ones, two were American, and they topped the list. The big winner was "Glenn Miller Story" (U), still running strong into the new year. A good second was the Chaplin reissue of "Modern Times." Third and fourth place were taken by two Finnish pictures, "The Story of Putkinotko" (Fennada) and "It Happened in November" (SF).

The 10 best also included two more American entries, "Rhapsody" (M-G), sixth, and "Mogambo" (M-G) in 10th place.

$500,000 Uruguay Blaze Destroys Films, Radios

Montevideo, Uruguay, Jan. 4.

Fire recently destroyed the Bernardo Glucksmann office building and warehouse in the center of the city, with loss estimated at around $500,000. Lack of water in the neighborhood of film distribution offices in the building, forced firemen to rush tanks to the nearby River Plate and get water that way.

While the building and contents were heavily insured, the policies did not include several American pix just received for distribution and 2,000 radio receivers which had been transferred from the Customs just before the blaze broke out. More than 1,000 film prints were destroyed, in addition to projection equipment, carbons and electrical appliances. Apart from the material insured about $100,000 worth of film material was destroyed.

Too Good With Arrows, Partner Hit in Chest

Bridlington, Eng., Jan. 11.

Marie, 22-year-old wife of a North American Indian taking part in the act of Little Beaver at the Spa Theatre, was wounded in the chest by an arrow shot by her blindfolded husband. Injury was painful but not serious.

In their act, Little Beaver throws knives and axes, and then shoots arrows from a bow at his wife. Winds by shooting arrows at her blindfold while she protects herself with a piece of wood held in front of her face and chest. This particular show, one of the steel-tipped arrows shot from about 20 feet went through a hole in the board.

Audience, cheered, thinking it was part of the act. Accident was result of a thousand-to-one chance. Performer defied a doctor and went on the stage as usual following the injury.

Bandbox Sydney Arty House Gutted by Fire

Sydney, Jan. 4.

Damage estimated at $450,000 was caused when a fire completely gutted the Variety Theatre here late in December. Only a 287-seat late in December. It's a 287-seat house. Only a few feet of film was

Bert Goldsmid, head of Sydney Theatres, which operated the Variety, has announced that the house will be rebuilt. Principal loser, besides the management and staff, was Paramount, which had a contract expiring in March and had "About Mrs. Leslie" set for the Xmas-New Year trade.

Arg. Legit Rides Through Hazardous Year; 'Folies' Is Smash Among Imports

Buenos Aires, Jan. 4.

Argentine legit came through an exceptionally hazardous year in 1954, during which enormous slices of coin enriched some boxoffices—notably that of the Paris "Folies Bergere"—while in general others languished under the lowest grosses registered in years.

Exhibitor Clemente Lococo, who converted his Opera film-theatre to legit for importation of the "Folies," as well as the Cuevas and Antonio ballets, recouped some five years' losses as an exhibitor (due to government-imposed low admission scales), but had so many headaches in the bargain, particularly with Antonio, that he is almost cured of legit ambitions—unless anything in any way comparable to the Folies smash crops up in the future.

Of some 12 foreign shows which visited Buenos Aires in the year, only Jean-Louis Barrault, the Piccolo Teatro de la Citta di Milano and the Dunham Dancers were moneymakers, though transportation and other costs have left little profit for the respective impresarios.

Alicia Alonso's ballet and a series of longhair concerts in the Eriberri Organization series took in big wads of coin, but other ballet importations such as the Cuevas, Teresa & Luisillo, Antonio, Rosario and Perez-Fernandez, were not money-makers.

Cheesecake shows in general did good business, as usual, but in May, which is a customarily peak entertainment month, some popular shows had grosses of only $282 in a night, and the most popular comedian grossed only $761.60.

Two plays were consistently good grossers throughout the season: "Tea and Sympathy" in translation at the Odeon Theatre, with Elina Colomer and Carlos Cores in the leads, and "La Vida en un Block ("Life in a Block") with Eduardo Cibrian and Ana Maria Campoy at the Empire.

GILLETT PROD. CHIEF OF NEW BRITISH TV

London, Jan. 4.

Roland Gillett has been named production and program chief of Associated-Rediffusion, Ltd., the recently formed company which is to act as program contractor for the London area when the new commercial web starts next fall. Associated-Rediffusion represents a combination of forces of Associated Newspapers and Broadcast Relay Services. In the recent appointment of program contractors, it was selected to run the London station from Monday to Friday of each week.

Since 1947, Gillett has been working on American tv and has been associated with "Toast of the Town," "I Love Lucky," "Winner Take All" and "Pulitzer Prize Play." Previously he had been active in film making both in Britain and Hollywood.

BBC Airs Yank Waxings

London, Jan. 11.

Under the title of "Hollywood Entertainment," the BBC Light Program last Friday (7) started airing a series of 13 half-hour recordings by top musical personalities.

Al Martino, who recently concluded an extended vaude tour of Britain, introduced the first program. Others already booked include Nat King Cole and Frank Sinatra.

B.O. Boom of Brit. Pix Domestically Tipped By $1,150,000 Upbeat in 17 Wks.

London, Jan. 11.

The current b.o. boom of British films in the domestic market is reflected in the substantially higher rentals earned by native product in the latter part of last year. In the 17 weeks ended last Nov. 27, British film rentals soared to a total of $6,692,000 as against $5,542,000 for the corresponding period of 1953. In the 13 weeks up to last Oct. 30, British film rentals exceeded $5,320,000, a rise of more than $1,100,000 for the same quarter in the preceding year.

But while they're gratified at the improved earning power of their product at the boxoffice, British producers are anxious over the decline in income of the Eady pool and the lower rate of distribution fixed by the directors of the British Film Production Fund. In the first 17 weeks of the Eady year to Nov. 27, total contributions paid into the Fund were slightly in excess of $2,316,000 as against over $2,520,000 in the same period of 1953.

In the main, it is recognized that the sharp decline is due to the lower rate of contribution fixed for film theatres while the new Eady pact was in negotiation. This reduced scale was operative for the first 12 weeks, but in the further five weeks there was also a noticeable drop in income. In this period the Fund netted $716,000, a drop of nearly $18,000 compared with the same five weeks in 1953.

As a result of the reduced rate of income, the distribution to producers is being calculated at the rate of 26% of the distributors gross. Last year's levy added around 33⅓ to the gross of British features.

Ex-UN Rep Plans Film On Danish Call Girls

Copenhagen, Jan. 11.

After having returned to his homeland after five years' work in Hollywood as the United Nations' representative there, Mogens Skot Hansen now has signed a contract as a producer for Asa Film. Hansen's first producing venture will be "Natlogis betalt," which will deal with half-prostitution (Danish Call Girls) in Copenhagen. Johannes Allen is scripting and probably Bjarne Henning Jensen will direct.

Hansen made a name for himself in Denmark before the last world war by making a new-styled documentary film. Later he directed a musical picture for Asa.

'Wood,' 'Desert' Score in Paris

Paris, Jan. 4.

Top yearend grosses of pix, still in firstrun as well as those which have wound them and now are playing the nabes, shape fine. Six out of 15 are Yank films, while four were Franco-Italo productions. U.S. hits were "Living Desert" (Disney), now in its 15th week of an extended run; "Modern Times" (UA) (reissue), "Knock On Wood" (Par), "Caine Mutiny" (Col), "Mogambo" (M-G) and "Demetrius" (20th).

"Desert" grossed $279,000 and is still going strong. "Times" did $221,000, and is now back for another firstrun at the sureseater Le Raimu on the Champs Elysees. "Wood" was in for $192,000 and then got solid nabe booking, "Demetrius" did $180,000 while "Mogambo" grossed $138,000. "Caine" only got $137,000.

French topper was Franco-Italo "Le Rouge Et Le Noir" ("The Red and the Black") which is still going well. Others were "Madame Du Barry," with Martine Carol; "Le Mouton A Cinq Pattes" ("The Five Legged Sheep"), with Fernandel; Marcel Pagnol's "Lettres De Mon Moulin" ("Letters From My Mill"); Carlo Rim's "Escalier De Service" ("Service Entrance"), and "Raspoutine" with Pierre Brasseur.

Arg. Beach Barn Burns; Butchers Buy Up Hotel

Mar del Plata, Jan. 4.

A fire today (4) destroyed the 70-seat Odeon Theatre at this Argentine beach resort, one of the oldest of the 21 theatres in the city.

The fire occurred on eve of the opening of "La Vida en un Bloc" (Carlos Llopis) with the Ana Maria Capoy-Carlos Cibrian Co., all scenery, props and costumes being destroyed. This was one of the few hit plays in the metropolis in 1954, and a long run was expected at the strawhat theatre.

The Tourbillon, the resort's most exclusive hotel, operated by Pablo Kuscher of the Embassy night club in Buenos Aires, has now been sold to the Butchers Trade Union, and in future will be reserved as a holiday spot at moderate prices for the families of the country's butchers.

This is only a small indication of how life in the resort has changed. Today it is frequented more by junketing laborers and their families than by wealthy socialites.

Record Aussie Legit Preems on Boxing Day

Sydney, Jan. 4.

This city established a modern show biz record Dec. 27 (Boxing Day observance) with five legit openings. The shows are Armand Perren's "Puss in Boots on Ice" (Empire matinees) and "Rose Marie on Ice" (nights); "Cinderella On Ice" (Palladium); "Coconut Grove" with English singer David Hughes (Tivoli); and Peter Scriven's Puppets (Royal matinees).

Tivoli has the panto, "Dick Whittington." "Dear Charles" is at the Royal for night performances.

'Eternity,' 'Moulin Rouge' Pace B.O. in 8 German Key Spots for 1953-54

Berlin, Jan. 4.

There were only 12 Hollywood pix among the first 100 most successful grossers in West Germany during the 1953-54 (Sept. 1, 1953, through Aug. 31, 1954) season as compiled in this country's eight most important key cities. But it was an American film, "From Here to Eternity" (Col), which captured first spot. Domestic pix continued their upward swing and held 64 out of 100 spots during this period.

As during the previous season, also this time Austria was third best nation with nine pictures. There were two Franco-Italian productions one German-Austrian and one German-French coproduction as well as one Swedish film among the first 100.

Along with "Eternity," the British Romulus production, "Moulin Rouge" (released in the U. S. by United Artists and rated an American pic) grabbed second place among the grossers. Four Teutonic pix followed.

"Gone With Wind" (M-G) reached 11th spot. Other successful Yank films included "Roman Holiday" (Par), "Salome" (Col), "Lili" (M-G), "Because You're Mine" (M-G), "Moon Is Blue" (UA) (German version), 71st; "Intermezzo" (SRO), "Merry Widow" (M-G), "Prisoner of Zenda" (M-G), "Niagara" (20th) and "Shane" (Par).

Venice Pix Fete Still Wants to Be No. 1 Show

Rome, Jan. 4.

The 16th Venice Film Festival will open next Aug. 25 in the lagoon city. Decision was made by a joint committee of government, city and film officials. Meeting decided to limit the number of pix to be presented by each country.

Regarding the recent International Federation of Film Producers' decision to alternate recognition of competitive fetes, allowing Cannes and Venice a prize-giving standard only once every two years, the committee announced that negotiations with the federation to allow Venice to retain its yearly competitive standard were "developing favorably." An amicable arrangement recently was reached on the same subject with the Cannes Festival.

20th's Best-Seller List!

Prince of Players
THE RACERS
UNTAMED
A Man Called Peter
DADDY LONG LEGS
The View From Pompey's Head
Katherine.
SOLDIER OF FORTUNE
Good Morning, Miss Dove
LORD VANITY
The Left Hand of God
THE GUN AND THE CROSS
THE TALL MEN
A Many-Splendored Thing
The Enchanted Cup
The Greatest Story Ever Told
The Girl in the Red Velvet Swing
TIGRERO!
TIDAL WAVE

* THE 4 HOTTEST BEST-SELLERS IN AMERICA TODAY!

* NUMBER ONE
** NUMBER TWO
*** NUMBER THREE
**** NUMBER FOUR

"It's a pleasure to do business with 20th CINEMASCOPE Fox!"

$2,406,000 Damages Now $1,334,000

Electric, Kansas City, Kans., Wins Important Victory Over Majors as to Clearance

Kansas City, Jan. 11.

Huge award of damages by a jury to the Electric Theatre, Kansas City, Kans., as a result of its antitrust suit against six major film distributors, was cut drastically by Judge Albert A. Ridge in United States District Court here last week. He pared the damages to $1,334,000, from the original $2,406,000.

The shearing was made following an agreement in chambers by both parties to the suit, and followed a motion by the defendants who sought a judgment notwithstanding the verdict, a new trial, or an amended judgment.

Under antitrust regulations the actual damage figure is trebled, and Judge Ridge fixed the basic figure at $444,800. He fixed recoverable attorneys fees at $100,000 and costs at $9,130.

The original award by the jury was made Oct. 7, when actual damages for the plaintiff were set at $802,200. Defendants are RKO, Paramount, Loew's, Columbia, Warners and United Artists. Film industry officials and others close to the case here regarded the damages as unduly excessive. It was believed to be the largest ever made in a film industry litigation of this type.

A provision of the decision is that RKO and Paramount will jointly pay $113,682, because they were charged with monopolistic practices for a shorter period than the other defendants.

The order filed last week Judge Ridge favored the plaintiff, the Electric Theatre operated by W. D. Fulton, in the matter of injunctive relief. On the moot points of bidding and clearances, he issued this order:

"Neither the licensing, rental terms, consecutive days playing time, availability nor other arrangements for the exhibition of feature pictures in the Electric Theatre shall be in any manner conditioned, regulated, controlled or limited by (the above factors or) the availability of first run theatres in Kansas City, Missouri, or Johnson County, Kans. (suburban district to the southwest).

"They shall not permit any bidding system among theatres in Kansas City, Kans., that does not provide equal opportunity for any and all of the bidders to view or see the picture before submitting bids and which does not provide equal opportunity for all bidders to be present when the bids are opened and to inspect the bids upon opening."

Judge Ridge also ruled: "Offered feature pictures for licensing for first run exhibition in the Electric Theatre on an availability no later than the earliest availability on which such pictures are offered for first run exhibition in any theatre located in the Kansas City film exchange territory and each of the defendants shall afford fair and reasonable opportunity to plaintiff to book or exhibit first run exhibition of such feature pictures on such availability and without requiring or allowing any bidding or competitive negotiations with or against theatres located in Kansas City, Mo., or Johnson County, Kans."

A moot point underlying the entire case has been first run pictures for Kansas City, Kans., where theatres now play 14 days after theatres in the bigger nearby city of Kansas City, Mo. An exception is the Granada Theatre (K. C., Kans., Fox Midwest operated, which plays first run pictures in a day-and-date hook-up with the Tower and Uptown theatres in Kansas City, Mo., and the Fairway Theatre, Johnson County.

The playing situation is expected to remain status quo for the time being, however, as an appeal is expected to be made in the case and further litigation extend over many months.

'Red Monkey' to AA

Holiywood., Jan. 11.

Allied Artists will handle Western Hemisphere distribution of "Case of the Red Monkey," British-filmed Richard Conte starrer.

Film was co-produced by Tony Owens' Taion Productions and Anglo Amalgamated Film Distributors, Ltd.

COURT FORCES SALE

Ends Long Bicker Over Goldwyn Studio Paraphernalia

Hollywood, Jan. 11.

Samuel Goldwyn studios, after more than five years litigation between its two owners, Goldwyn and Mary Pickford, finally is to be sold, on an all-cash basis, under a court order signed (Jan. 7) by Superior Judge Paul Nourse directing the sale.

Miss Pickford's claim to an interest in studio equipment owned by Goldwyn, also was dismissed by Judge Nourse, who earlier ruled that fixtures and machinery belonged to Goldwyn alone.

Broad Pact Vs. Arbitration; That's Still Riddle Of Exhib Distrib Snarl

Playing their own version of the chicken-and-egg game, distributors and exhibitors are trying to figure out which comes first—arbitration or the proposed exhib-distrib roundtable conference. Since Allied States Assn. wants no part of arbitration, it is continuing to pitch for an immediate all-industry confab. Allied prexy Ben Marcus declared last week that it would be a serious mistake to sheive the proposed session until arbitration is completed.

Marcus' reaction followed a statement by 20th-Fox distribution chief Al Lichtman to the effect that distribution had decided to give full concentration to getting arbitration out of the way before sitting down for the exhib-distrib meeting. The Allied topper feels that a roundtable palaver would point up many of the problems currently faced by theatreowners and would help to clarify many points that might be included in an arbitration agreement.

The rival Theatre Owners of America, a staunch advocate of arbitration, agrees with Lichtman that arbitration should come first. View was expressed last week by TOA prexy E. D. Martin who heid that arbitration is of such importance to the industry that it should have a clear road without the conferees being encumbered with other problems.

Expand Overseas

Continued from page 3

the idea to bring films to areas where 35m films were inaccessibie. Lower print and equipment cost, ease of packing and transportation, and fireproof films were counted as 16m's advantages in reaching an audience hitherto untouched by 35m films.

Loew's International initial efforts also included surveys of population distribution and projector availabilities. Territorial sales managers of the 16m product were brought to the U. S. for periods of training and indoctrination. Early in the development period, Metro established the policy that no 16m operation could run in direct competition with a regular 35m theatre. The company has rigidly maintained this policy.

Currently Metro 16m films as well as those of other companies are seen throughout the world from the equator to the tropics. While it is generally believed that the 16m market exists only for undeveloped regions, the fact is that among the biggest markets for 16m product are Great Britain, France and Italy.

Kohlberg Buys Drive-In

Chicago, Jan. 11.

Essaness interest in the Starlite Drive-In here has been bought by a syndicate headed by Stanton Kohlberg. Kohlberg had operated the suburban ozoner in the past in conjunction with the Essaness circuit.

Starlite has been a strong drive-in competitor in this area with frequent gimmick shows and often as many as six features on a single bill.

OUT-OF-COURT

Monroe Theatre Action Vs. B&K Privately Settled

Chicago, Jan. 11.

A $300,000 tripie damage suit brought under antitrust laws by James Jovan, owner of the Monroe Theatre, against the Balaban & Katz and the Publix Great States Theatres chains as well as nine major film companies, has been settled out of court.

The suit was being tried before Federal Judge Julius Hoffman and the amount of the settlement was undisclosed.

Cowen's Mountain of Woe; Mother as Well as Wife Sues Theatre Manager

Troy, Jan. 11.

Already faced with a warrant charging forgery, sworn by his wife, Larry Cowen, ex-manager of Proctor's Theatre and long-time trusted Fabian employee, had a grand larceny charge filed against him at Police Headquarters by his widowed, 80-year old mother, Mrs. Frances Cowen. She alleged that Cowen, some months ago, was given $6,000 worth of her jewelry, to be deposited in a box at National Commercial Bank, Albany, and that instead he "diverted it to his own use." The jewelry is insured.

Mrs. Cowen, an inmate of the Jewish Home for the Aged here since Cowen disappeared Sept. 4, and previously living with Cowen and his wife, Kathleen, at their suburban home, was accompanied to Police Judge Thomas J. O'Connor's chambers by attorney Harold V. Lambertson. Ironically, Lambertson served as a Naval intelligence officer under Cowen's command during World War II, when Cowen, as a lieutenant-commander, had charge of the Albany zone of Naval intelligence.

Since disappearing—Cowen told his wife he was going to Fabian home offices in New York, but S. H. Fabian reported he never arrived—the theatre manager and publicity representative is alieged to Troy detectives to have left a trail of worthless checks in communities of Eastern New York, Vermont, Massachusetts and Connecticut. The last paper reported was cashed in Riverhead, L. I. Earlier in December, Cowen is accused of passing two rubber checks in Williamstown, Mass.

Location of the towns in which the checks have been tendered, usually in amounts of $100 each and all on the National City Bank of Troy, leads police to believe Cowen is remaining in the Eastern part of the country. How he has kept at large, in view of the warrants against him, is baffling.

Change Loew By-Laws To Reflect Consent

By-laws of Loew's Inc. have been amended to comply with the provisions of the consent judgment entered in the Government's antitrust suit on Feb. 6, 1952.

Changes, set by the board of directors at a meeting last week, mainly concerns the eligibility of directors and officers of the company. It was agreed that no person who is a director, officer, agent, employee or substantial stockholder of another film distribution company shall be elected an officer or director of the company.

In another change in the by-laws, the board approved the payment of directors on an annual basis instead of on a basis of a fee for attendance at each meeting. This only applies to directors who do not receive compensation from the company as officers or employees. The new by-law specifically nixes payments to directors who receive compensation as officers or empioyees.

Hartman, Wyler in N.Y.

Don Hartman, Paramount's exec producer, and producer-director William Wyler arrived in N. Y. from the Coast this week on the prowl for story properties, including originals and possibiy legit production.

Wyler, who now has "Desperate Hours" in production at Par, and William Wilder each signed new, multiple-pic deals with the company early this month.

Inside Stuff—Pictures

Broadway wags are accusing pressagent Bernie Kamber of going to unnecessary lengths to publicize his clients' pictures.

Four years ago Kamber handled the Clarence Greene-Russell Rouse production, "The Thief." While the film was playing at the Roxy, N. Y., police captured a hoidup man in front of the theatre. Photos that went over the wire services and those that appeared in the local papers featured a shot of the theatre marquee with the title of the picture boldly visibie. The newspaper stories also pointed up the coincidence, mentioning, of course, the pic's title.

Kamber is currentiy pitching the Hecht-Lancaster production, "Vera Cruz." Picture made the front pages in N. Y. and the wire services last week when a policewomen nabbed an alleged pickpocket in the rear of the orchestra of the Capitol Theatre. It took a shot to capture the guy, and the papers said it went unnoticed by the audience because of the gunfire in "Vera Cruz."

William Shepherd, Member of Parliament and an active Tory backbencher in film industry politics, points out in a letter to the London Observer that British pictures are now being made at roughly half the 1946-50 budget and he was "content that this should be so." He wanted to see production built on a sound financial foundation which meant concentration on the low to moderate budget picture for the time being. Successful producers, when they have accumulated reserves could then produce something more ambitious from time to time.

Shepherd comments on the increasing popularity of British films in the home market, some of which have created all time boxoffice records. He admits that possibly during the last few years Britain has made fewer successful films lavish enough to be considered of international standing. This was a matter for regret but arose largeiy from the policy of making lower budget films.

Universal's lenser Charles Lang is trying out a new automatic light focusing device, attached to the camera that will show the exact distance when the image reaches its sharpest definition. Gimmick eilminates the necessity of separate tape readings to provide focus, and will expedite production. First use is being made on Joan Crawford's "Female On the Beach."

Box Office Television, Inc. has increased its capital stock from 750 shares, at $10 par value each, and 400 shares, at no par value, to 3,175 shares, 2,000 at $10 par value, and 1,175 at no par value. Lewis & Mound, New York, filed the certificate with the Secretary of State in Albany.

Indies Will Swell Class As Well As Mass Flow

By WILLIAM GOLDMAN

Philadelphia, Jan. 11.

As an exhibitor who has been inclined by practice to read the handwriting on the wall, one might say that I have been nudged into the production of motion pictures. Fellow exhibitors need no prodding to admit that the present dearth of good films from Holiywood is a very real threat to the theatres of America. There can be but one conclusion drawn from a look at the various major distributors' release charts. This is that they have been extremely remiss in their judgment in properly planning for an adequate flow of product at a time when the national economy is at an all time high, when the general public has lost its fervor for home television viewing, at a time when decent product is returning all time high grosses with all time high profits for the producer at all time high percentage terms.

In my humble opinion, the major producers have failed in their obligation to the industry. It is obvious that they have refused to recognize the fact that additional production of outstanding films in the present market is a good business risk. The handwriting is on the wall of this starved market. With the buying public standing at the boxoffice, money in hand, independent and progressive theatre men have seen fit to undertake entry into the production field. Many showmen are inclined to encourage such efforts to stimulate the flow of good pictures by financially aiding individual producers or groups as a matter of seif preservation. This situation is basic; it is a simpie case of supply out of step with demand. The unbaianced condition arises from the producer-distributor awakening to the fact that the "B" picture market was slipping beiow the point of profitabie return.

Personal Boxoffice

In the final anaiysis, divorcement has deprived the major producer of his own personal boxoffice in which run-of-the-mill films could be sluffed off to help offset studio overhead. With the pubiic on a very selective buying spree, only the occasional "sleeper" among these lesser films can hit the financial jackpot. As a result, low budget pictures were dropped from the schedules of the major studios and the number of their high budget pictures increased but slightly. The result is reflected by first-run theatres being forced to hold over pictures beyond the peak of their economic productivity.

The trend has been observed and heeded by the minor producing combines who have likewise switched from swarms of "B's" to a smaller number of big name "A" productions. All this adds up to a major product shortage.

Recognizing the potential market, I have decided to enter this most exciting creative segment of our business in concert with Paul Gregory. At this writing, he has, through foresight and showmanship, delivered legit hits, "Don Juan In Hell," "John Brown's Body," "The Caine Mutiny Court Martial" and now Marge & Gower Champion and Harry Belafonte in "Three For Tonight."

His first picture, "The Night of the Hunter", for UA, will be followed by our first major undertaking, "The Naked and the Dead". Our association also includes the sage counsel of Charles Laughton whose artistry and directoriai talents will certainly be a great asset. As an exhibitor, I indeed wish there were a dozen more Gregory-Laughton-Goldman combinations independently producing pictures for our industry.

Exhib Advice

It is my firm belief that the exhibitor who enjoys the closest possibie contact with his patrons, 52 weeks out of every year, is in the best possible position to counsel on the production of motion pictures. Based upon his experience and knowiedge of the public's buying habits, he is in a position to discern between literary properties which might be artistic successes but financial fiops and the real meat of solid mass appeal subject matter. To be successful, a producer cannot permit himseif to be swayed by literary grandeur. He must rather weigh each potential fiim property in the scale of mass appeai unless he would risk financial hazards. There is such a thing as the successful production of offbeat themes and the successful handiing of these frequently provide the industry with the miiestones of outstanding performance records. Such productions require courage and foresight and it has been such recognition of the mass marketability of offbeat themes that has sparked Paul Gregory's career to date.

It is my firm belief that production of offbeat pictures should be given every possible encouragement by the exhibitors. In many cases, the successful merchandising of certain pictures call for very specialized selling and if one will but look back over the list of boxoffice successes of recent years, he will recognize many of the top hits as falling into the above category.

PREDICTION: IT'S ONE OF THE BIGGEST WASHINGTON'S BIRTHDAY ATTRACTIONS EVER RELEASED!

Just one of the BIG Celebration Pictures!

M-G-M's 1955 MOTION PICTURE THEATRE CELEBRATION "THERE'S MORE FUN AT THE MOVIES"

NEVER BEFORE!

A thrilling romance in spectacular splendor and a wealth of singing glory!

Watch!
Hannibal's Army crossing the Alps with his elephant cavalry!

Watch!
The scheming Beauty who tricks The Barbarian on the march to conquer Rome!

Watch!
Handsome statues come to life in the amazing underwater dance spectacle!

Watch!
Dance of the Painted Elephants!

Watch!
Clash of armies at the gates of Rome!

PRE-SOLD!

Nationwide TV!

ED SULLIVAN'S "TOAST OF THE TOWN"
Jan. 16th. Scenes from "Jupiter's Darling." Esther Williams Interview.

ED MURROW'S "PERSON TO PERSON"
Feb. 11th. Visit to home of Esther Williams, star of "Jupiter's Darling."

Giant Campaign!
In full-color Satevepost ad. Full-color page ad in Sunday Supplements (*99 million readership*): Pictorial Review, American Weekly, This Week, Parade. Plus M-G-M Column in National Magazines (*93 million readership*). Plus Fan Magazine ads, etc.

ELEPHANT TOUR
Nationwide 6-week tour of Baby Elephant in special "Jupiter's Darling" truck. Will visit editors, TV stations, hospitals, etc. Publicity gold-mine!

M-G-M's CINEMASCOPE COLOR MUSICAL!

"JUPITER'S DARLING"

starring

ESTHER WILLIAMS
HOWARD KEEL
MARGE and GOWER CHAMPION
GEORGE SANDERS

with RICHARD HAYDN • WILLIAM DEMAREST

Screen Play by DOROTHY KINGSLEY

Based on the Play "Road to Rome" by ROBERT E. SHERWOOD • Songs: BURTON LANE and HAROLD ADAMSON • Choreography by HERMES PAN • Photographed in EASTMAN COLOR

Directed by GEORGE SIDNEY • Produced by GEORGE WELLS

The Perfect Holiday Picture!
Cast of Hundreds!

ASK YOUR M-G-M BRANCH
(Available in Magnetic Stereophonic or Perspecta Stereophonic Optical 1-Channel Sound)

Clips From Film Row

ST. LOUIS

Jim Reavy new head man of the Esquire, Springfield, Ill., jointly owned by Frisina Amus. Co., and Kerasotes Theatres, which was recently relighted.

Merchants of Neoga, Ill., are cooperating with Kermit A. Bushur in operation of the Neoga, which has been reopened.

The Carol, Kevil, Ky., now being operated by the owner Wayne Lindsey. Since last June the house has been run by James E. Davis and Nat Gilliam, Paducah, Ky. Now Lindsey has decided to try his hand as an exhib.

The Mascoutah, Ill., Commercial Club huddling with Fred M. Young to find ways of keeping the Norton Theatre open. Young has continued operation of house since Nov. 6 when he said it would be closed.

Perry Hoefler shuttered his Orpheum, Quincy, Ill., for an indefinite period.

Hubert E. Lay, Houton, Mo., who opened an ozoner near Houston in 1952 sold it to R. D. Fisher, Willow Springs, Mo., where he owns a house.

Wayne W. Stephenson, Par salesman elected head of St. Louis Lodge No. 19 of the Colosseum of Motion Picture Salesmen of America. He served as head of the organization since last January when Ray McCafferty resigned to become manager of the Republic's branch here.

C. K. Paisley shuttered his Mark Twain, Perry, Mo., for an indefinite period.

Doby B. Stout adding to his theatre ownership by constructing an ozoner near Fulton, Ky. He has one near West Paducah, Ky., another at Charleston, Mo. and theatres in Arlington and Wickliffe, Ky.

The Ford, Griggsville, Ill., relighted after undergoing facelifting. It is operated by Wendall Stead and his wife.

City Theatre, Granite City, Ill., dark for two years, relighted by the St. Louis Amus. Co.

Fanchon & Marco-St. Louis Amus. Co. reopened the LaCosa, St. Louis County, which was shuttered recently when Hugh Graham gave up his sublease on the house.

DALLAS

Stanley Hammer Jr., named new manager of the Alamo Drive-In, San Antonio.

The Lindale, 1,000-seat nabe house in Houston, shuttered since 1952, reopened there by Ernest Lee Tatro.

The Tex Drive-In at Port Arthur purchased from the Tex Drive-In Co., by Capri Theatres, Inc., of this city which is headed by Charles Weisenburg. Name of ozoner will be changed to Capri. Charles Donaldson will replace Howard Arthur as manager.

Todd Haney, formerly with the Griffith Circuit and Jefferson Amus. Co., named city manager at Woodville for Fain Theatres.

Bill Starr named manager of Uptown at Victoria. Starr recently was discharged following eight years with the Air Force.

Gene Hughes replaced Gwen Mulkey as manager of the Texas Theatre at Denton which is operated by Trans-Texas Theatres.

Virginia Bullard joined Claude Ezell & Associates at homeoffice here. She was formerly contract clerk with the 20th-Fox exchange here.

Milam Theatre at Cameron reopened to operate on a fulltime schedule. House formerly ran on weekend only basis.

Milton L. DuBose, of Majestic Theatre at Cotulla, elected a member of directorate of Cotulla Chamber of Commerce.

Frontier Theatres of Dallas and R. E. Griffith Realty Co., purchased Marin Wade's interest in the State and Plaza at Gainesville. The State will undergo full remodeling, according to Louis Littlefair, resident manager for circuit.

Jimmy Holland and Archie Thomas, owners of the Lyric Theatre at Brownwood, installed a widescreen and plan to put in a new generator and rectifiers.

J. S. Thomason named manager of the Hall Industries Theatres at Waco, which includes the Rialto, Rex and Rio.

CinemaScope has been installed at the American Theatre, managed by Bob Euler at Bonham.

The Cinderella Drive-In introduced an innovation among ozoners. Ed Greene, manager of ozoner, arranged for patrons whose tastes run to flying to make a flight in an helicopter which is making daily flights from the ozoner.

DENVER

Glen Fergusson, assistant city manager, Billings, Mont., for Fox Inter-Mountain Theatres, named city manager at Nampa, Idaho, succeeding Floyd Vanderpool, resigned.

Lorane McCarthy sold the Ute, Strasburg, Colo., to Clayton and Edith Crabb.

Fox Inter-Mountain Theatres sold the Rialto to Norman Probstein, also owner of the State. Both are subsequent-runs.

Al Brandon, who has been doing states rights distribution, returned to the majors as salesman for RKO.

Atlas Theatres building a 700-seat stadium-type theatre at Brighton, Colo., to replace the Rex, recently destroyed by fire. Same company will replace the Unique, Gunnison, Colo., with a 600-seat house.

George Armstrong opened 300-car ozoner at Shiprock, N. M. It's first drive-in to be built on Indian land.

Marylee King back on film row as booker at Buena Vista.

The Broadway, built in 1890, converted to films about 15 years ago, being torn down to make way for an addition to the Cosmopolitan hotel.

Howard Campbell, Warner Bros. salesman, resigned to become booker for Westland Theatres in Colorado, Lincoln, Neb., and Oklahoma City.

Carl Schaffer, owner of the Pastime, Broadus, Mont., opened a 300-seater in Ashland, Mont., to open that town to films.

Fox Intermountain Theatres sold the 650-seat Bison, McCook, Neb., and the 850-seat Paramount, Cheyenne, Wyo., to Carlin Smith.

Lester Dollison bought the Ernie Pyle, Albuquerque, N.M., from Marlin Butler; house was closed for some time.

Westland Theatres took over the operation of the Starlight and the Northside drive-ins, Colorado Springs, Colo., from Lee Theatres.

CHICAGO

Producers Bill Perlberg and George Seaton here briefly for preview of "Bridges of Toko-ri."

Ben Katz, Universal publicist, out of action for a few days because of ptomaine.

Allied Theatres held 24th anni celebration Dec. 29 at the Chez Paree, with Jack Kirsch presiding and Mayor Kennelly in attendance.

Max Brodsky, Universal country salesman, feted by co-workers on his retirement Jan. 1.

Reggie Donbeck, Miss Chicago 1954, retained by Universal office here to help bally "So This Is Paris."

John Clark, Allied Artists salesman, visiting his son in Marysville, Cal.

Picture Problem

Continued from page 4

in which release of the film has actually pulled up the novel until it reappeared on the bestseller list.

Helping, too, are the frequent tieups the distribs make with publishers of 25c editions. These publishers don't particularly care how far they lag behind the original printing of a book. They benefit from interest in a book roused by a film and cash in on cover art that's tied to the picture's stars.

Attempt to skip the lag between publication of a book and release of a film also is responsible for the companies' trying hard to buy properties on the basis of advance galleyproofs. That enhances their chances of timing a pic's preem with publication of the novel.

There is one favorable aspect in the book preceding the film. If the story is a big hit, and is widely read, it does a preselling job for the picture that practically can't be matched. What the companies try to avoid—and are now attempting to remedy—is the loss of interest on the part of the public by the time the film is released.

Various schemes are under study by the filmeries. Each envisions closer cooperation with the publishers. "The ideal situation is if a book comes out, is a hit, and we follow it in a comparatively brief period of time," one story editor commented this week in N.Y. "We feel sure that, if the time lag isn't too great, we will find ways to keep public interest alive. I think Kramer has hit on a formula that ought to pay off."

Censor Jobs

Continued from page 4

in their respective communities, strictly for a fee, I maintain. And these "fitness" tests cost the picture industry approximately $900,000 annually. That figure represents what the film companies pay to have their product "screened" and approved for a proportionately small segment of the country's population.

Of the six states which maintain censor boards New York exacts $2 per reel for every print of every film shown commercially. Maryland's tap is $1 per reel; Virginia, $1; Ohio, $3; Pennsylvania, $2; Kansas, $1; the City of Chicago, $1, etc. These fees not only apply to features, but to shorts, travelogs, cartoons, and even newsreels.

It is not hard to find out just where all the censor revenue goes in these censor-ridden states. Chiefly, it goes to political jobholders, but in each state an ample sum remains to net the state a neat profit on the operation. This net profit, looked upon as a soft-squeeze tax, can always be brought to the attention of the public every time there is hue and cry against the existence of a censor board. Suavely the politicos point out such tax revenue takes not a dime from the citizens of the specific community—that "those rich fellows out there in Hollywood are paying for it, and why not? They got plenty."

Thus the public is lulled, and some portion of that public smugly satisfied that the whole system of state censorship eases their own tax load.

Political Gravy

Annually the State of New York nets around $200,000 off censoring films. That figure is arrived at after all salaries of censor personnel and various expenses are deducted. As far back as 1936 New York netted $204,202 from routing all films through its censor terminal before they could be shown anywhere in the state.

In most states the gross take from censoring approximately doubles the net, although a small state like Maryland, from $40,000 to $50,000 grossed each year, nets only about $8,000 to $10,000. That is because Maryland, although smaller than the other censor-manned states, still takes care of as many or more political plum job-holders than some of its larger sister states.

For instance, it always has been noticeable that in a state like Maryland, the official chief censor is always a politician. At present Maryland's governor, Theodore Roosevelt McKeldin, is a Republican. So, automatically, is the state's film censor, Sidney Traub. When next a Democrat is elected governor Traub will be supplanted by a party-working Democrat. The job and all its prerequisites are a political reward. So, too, are all the subordinate jobs doled out to the censor's underlings—such as "investigators" who are paid to drop in on theatres just to make sure the censor's seal is flashed on the screen before each feature is run off.

I used to wonder why the film industry didn't go out and do battle openly with these censor boards; why the major studios were willing to lie low and suffer such indignities as those so frequently inflicted.

Lately, the nickel dropped.

I realize now that any knock-down-dragout, to-the-finish fight against these entrenched political censors would bring the very existence of these fee-collectors to the attention of many a taxpaying citizen of many a censor-free state for the first time. The "tribute" now being paid by film makers is almost minuscule to the amount the distributors conceivably might be taxed. Consequently, these political censors in the six fee-grabbing states, after a few tremors caused by the U. S. Supreme Court last spring, are now more blithe again than Noel Coward's spirit. They have a submissive film industry right by the top of the head and know it.

San Antonio youth of 19 who argued it was his constitutional right to talk in a theatre and curse the manager, was fined $50 in Corporation Court, but $40 was "suspended" with a warning.

Regional Evaluation of Radio-TV

Following are some of the appraisals of results of radio and tv use (see adjoining story) by leading American Broadcasting-Paramount Theatre affiliates:

Detroit Circuit: Campaigns are tailored to fit each attraction necessitating making own tv trailers by using clips from regular trailers. Spectacular type of attractions more suitable to outdoor posting than to radio and tv.

Wilby-Kincey Circuit: Radio is excellent medium for personalized selling by the manager. Also it's good medium to sell starting time of feature by buying time signals. Cost of television is prohibitive generally . . . Saturation type of campaign better . . . Regular pattern tv or weekly use not regarded as effective.

Paramount-Gulf Circuit: Radio used daily as an auxiliary to newspaper, with particularly limited circulation in small towns, we get a more complete penetration of adjacent rural areas . . . TV is priced out of our reach for what it delivers in small towns. Our failure to get the most out of tv thus far is the lack of proper material to do the best selling job. UHF outlets are very spotty.

Arizona Paramount Circuit: Radio saturation campaigns, using from 19 to 20 spots a day on two or more stations, give us best results. On tv, saturation is best, too, but it costs too much. Star closeups provide most effective use in trailers.

Interstate Circuit: Have eliminated all radio spots after 6 p.m. because of the attention tv gets durfng evening hours. On tv, selling of action pictures seems more productive whereas drama seems rather hard to sell.

Tri-States Circuit: Consistently split our budget between tv and radio, as radio still has large place in our scheme of advertising.

Minnesota Amusements Circuit: Have found radio to be second only to newspaper as a medium on reaching and selling the masses. Have increased our radio budget consistently over the past few years.

TV Bally Tools Inadequate

Continued from page 5

producers should also investigate the creation of promotional gimmicks for use as giveaways at tv stations, such as boats in a sea pic, Indian headdresses in a western, etc.

Tv trailers for big productions should be longer than the standard 20 to 30 second trailers. Studios should also make entertaining promotional tv pix that exhibs could get gratis and that could be screened on a sustaining basis.

An attempt should be made to come to an agreement with the American Federation of Musicians to allow use of music in tv trailers. "The AF of M should be brought to realize that this is an advertising accessory and therefore that rates on regular music should not in any way apply," the report recommended. David Lipton, Universal v.p., told the committee when it met at Chicago that he didn't think much headway could be made with the musicians' union at this time in re the music in trailers problem.

Lipton also disclosed that U was experimenting with expanded tv trailers for its big productions, but pointed out that some of the exhibs dissatisfaction with tv trailers may be beyond the studios' control. For one thing, some stars aren't allow to go on tv under the provision of their contract. For another, use of tv trailers is still so limited, it's impractical to make more than one set. That means that only a single approach is possible.

As for U, the biggest problem facing the company was how to use tv instead of letting tv use the company, Lipton said. He pointed out that, if too much entertainment is provided by the star in a personal appearance, viewers may be reluctant to leave their tv sets. In that way, the film company would be defeating its own purpose. Lipton agreed with the committee that not all pix should be sold on tv.

In discussiing the various circuit reports, the committee noted that saturation campaigns had proved the most successful in selling certain films on tv but that this was mitigated by the unavailability of the right material. Dave Wallerstein of Balaban & Katz, Chicago, plugged for longer trailers, running perhaps anywhere from three to five minutes. It was noted in this connection that the audio part on most tv trailers could stand improvement, and there was agreement that "most television trailers lack an imaginative selling approach."

The committee opined that the filmeries should keep exhibs better informed of upcoming tv events so that they can be better woven into the local promotion of a given film. Wallerstein didn't think that, in Chicago at least, telecasts of preems in other cities did much to help sell a picture. He reported further that an attempt in Chicago to sell a certain theatre via radio had been both costly and unsuccessful. His conclusion: Unless it has a specific attraction to sell, radio can't do an institutional job.

Surveying the distribs' use of tv and radio to plug pix, the AB-PT committee concluded that "at present television is considered only of minor importance in relation to overall campaigns by the distributors and used in very few situations, and then only on a hypo basis for specific attractions."

Acting on the suggestion of Leonard Goldenson, AB-PT prexy, the ad-pub group appoint a committee to confer with some of the larger national advertising agencies "to get their views and to broaden our own trends and results of tv advertising."

Individual circuit reports on the effectiveness of their radio and tv use in plugging pix reflected the committee's recommendation for better "tools" to work with. Complaint frequently voiced was that tv was too costly in relation to the results delivered. In many areas, radio remains an important promotional tool.

Circuits' Plea

Continued from page 3

represented, Martin said, by a small group of members of the exhib org's executive committee. TOA is aiming for an appointment with Barnes during its mid-winter board meeting in Washington Feb. 13-15.

Plea on behalf of the theatre chains formerly connected with the major film companies is another effort on TOA's part to stimulate additional production. In its discussion with the Dept. of Justice, Martin said, TOA will urge that the former affiliated theatres be allowed to produce (and distribute, if necessary) pictures "provided the proper restraints on monopoly are maintained."

As soon as the TOA topper receives a reply from Barnes, he will appoint a committee to meet with the antitrust chief.

Air Media

Continued from page 5

grams, sports shows, daytime spots, etc.

Whereas in one town "Bridges" may be sold via a concentration on radio and tv, in its "twin" the accent will be on newspapers, lobby, trailers, etc. to the exclusion of radio and tv. In some towns, where there is no tv yet, the test may be conducted with radio alone. Elsewhere, it may involve tv only, with radio not a factor. Circuits are now working out the individual pattern. Cost of the experiment is to be borne by the distribs.

While the distribs have made sporadic attempts at using tv on a large scale, no clear conclusions have as yet been drawn as to its effectiveness. Company ad-pub toppers disagree on the value of tv plugs and whether, on individual pix, they merit the coin spent on them. There's general agreement that an overall formula for selling films on tv remains to be found.

THE NEW YORK CRITICS SELECTION AS THE

Best Picture of the Year

ON THE WATERFRONT

PRODUCED BY SAM SPIEGEL

THE NEW YORK CRITICS SELECTION AS THE

Best Actor of the Year

MARLON BRANDO

IN "ON THE WATERFRONT"

THE NEW YORK CRITICS SELECTION AS THE

Best Director of the Year

ELIA KAZAN

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this is the first chapter

. . . of what promises to be the greatest success story in the history of motion picture awards – the story of Columbia's "On The Waterfront"...

Ohio Judge's Epitaph to Censorship

No Curbs Justified—Right of Free Speech Too Sacred—Police Power Can't Transcend Law

Columbus, Jan. 11.

Ohio's 41-year-old film censorship law left torn and bleeding Dec. 1 when the State Supreme Court ruled it "unreasonable and unlawful," had the coup de grace administered to it last week by the three Courts of Appeals judges who declared the law unconstitutional and void.

The decision, written by Judge John C. Nichols and "reluctantly" concurred in by Judges Charles W. Montgomery and Lynn B. Griffith, upset the ruling of Common Pleas Judge Ralph J. Bartlett here who denied a permanent injunction against censorship and the collection of fees in a suit filed by RKO Pictures, the Independent Theatre Owners of Ohio and exhibitors Martin G. Smith and Horace Adams. The judge held that this could be done under state police powers.

Judge Nichols sharply assailed those who upheld censorship in any form since it impinged on free speech and press guarantees. He even reminded Judge Bartlett and Attorney General C. William O'Neill that they should have "kept more clear before them the nature of the oath required of them to support, uphold and defend the Constitution of the United States and the Constitution of the State of Ohio."

Abuses may occur, the judge wrote, but our forefathers thought the great good arising from free speech and press guarantees outweighs the evils. He admonished the motion picture industry "that any violation of the universally recognized laws of decency and morality will bring such condemnation as will destroy this instrumentality capable of so much good in furthering morality, education and wholesome amusement."

Every case in the U. S. Supreme Court since Burstyn vs. Wilson on May 26, 1952, has gone against film censorship, the judge wrote, and although the Supreme Court never bluntly said so, it indicated with decision after decision that it felt censorship an abridgement of free speech and press, and therefore unconstitutional.

College Youths Crash Through With Short For Trade Recognition

Hollywood, Jan. 11.

New trade attention is being focused on formal filmmaking education as a source of production talent. Studios, in varying degrees keep a watch on such institutions as the Motion Picture Division of the Theatre Arts Dept. at UCLA. This was one of the first universities to set up a cinema course.

Cueing interest in UCLA particularly at this time is the experience of two newcomers to pix—Terry and Denis Saunders, aged 23 and 25, respectively. They picked up their pic ABC's in L.A. courses and over the past couple of years collaborated on the production of a few short documentaries. Some months ago their "A Time Out of War," 21-minute subject by Robert W. Chambers on the Civil War won first prize in its class at both the Venice and Edinburgh Film Festivals.

This led to relatively bigtime recognition. Charles Laughton, directing "Night of the Hunter" for producer Paul Gregory, hired Denis Saunders as dialog director for the film and placed Terry Saunders in charge of a second unit which went to Ohio for background shooting. "Hunter" now is com-

Directors' Awards Feb. 13

Hollywood, Jan. 11.

George Sidney, head of the Screen Directors Guild, discloses that the group's fourth annual Awards Dinner will be held Feb. 13 at the Biltmore Bowl. At that time awards will be presented for the best directed motion picture and the best directed telepic of 1954. Guild will also announce its selection of the best motion picture critic of the year.

Last year's winners were Fred Zinnemann, for "From Here to Eternity"; Robert Florey for "The Last Voyage," and Bosley Crowther of the N. Y. Times, as top critic.

Tushinsky Reaps Sowings

Hollywood, Jan. 11.

Foreign sales on SuperScope lenses have taken a 50% jump since Dec. 15, date Joseph Tushinsky, one of its inventors, returned from exploiting process in Europe.

While abroad, Tushinsky spent more than $50,000 in exhibitor demonstrations of process. Another $25,000 has been spent in advertising it in England, France, Germany, Spain and Italy. Price was reduced from $700 per pair to $395 on Jan. 3.

30 Technicals In Nomination For 1954 Oscars

Hollywood, Jan. 11.

Number of technical advances made in the industry during the past year is pointed up by the 30 technical achievements which have been submitted for Academy Awards consideration for 1954. According to Gordon Sawyer, chairman of the Scientific or Technical Awards Committee, brochures containing copies of the original entry letters, technical papers, and reproductions of illustrative material have been prepared by the Academy staff and distributed to the committee.

Sawyer has released a full listing of the technical entries "to permit those with claims of prior art or with devices similar to those under consideration to bring them to the committee's attention." Listing is:

Reflected Light Units, Metro.

Portable Remote Control Console, Universal.

Heating Element for Motion Picture Cameras, Metro.

Brightness Spot Meter, Photo Research.

Comparator, Metro.

Electronic Comparator System, Columbia.

Improved Magnetic Transfer Machine, Columbia.

Photo-Magnetic Recording Method, Columbia.

Multiplex Electronic Monitor, Columbia.

Westrex Densitometers, Westrex.

Combination Photo Lens for Cinemascope, 20th-Fox.

Perspecta Sound System, Perspecta Sound.

Stereophonic Magnetic Sound Recording, Cinerama.

Four-Track Magnetic Cluster, RCA.

Magnescope Cathode Scanner, Magnescope.

Magnetic Film Editing Machine, Metro.

Magnetic Film Cutter and Butt Splicer, Metro.

Mitchell Vistavision Camera, Mitchell.

Vistavision Double Frame Projector, Century.

Synchronized Magnetic Tape Recording, Rangertone.

Graphic Equalizer, Goldwyn.

Vistavision, Paramount.

New Projection Framing Device, Paramount.

New Projection Framing Device, Paramount.

Variable Focus Device, Metro.

Triple-Head Process Projector, Metro.

New Light Source, Warners.

Electric Cable Reel, Universal.

Portable Electric Fog Machine, Universal.

Spiral Fluted Columns, Univer-

Fabrication of Shutter Slats, sal.

Universal.

Demonstrations are to be held in February.

Geo. Murphy's New Tour

Hollywood, Jan. 11.

George Murphy, who succeeded the late Ida Koverman as public relations head for Metro, starts a 10,000-mile tour this week to spark the country's "1955 Motion Picture Theatre Celebration."

He tees off junket in Denver tomorrow (Jan. 12),

CHICAGO CENSOR SCORE: BAN 7, RESTRICT 35

Chicago, Jan. 11.

Chicago's Police Censor Board reviewed 1,187 films in the year 1954. Of the total, seven were rejected for showing and 35 were restricted to adults only. Of the total number of pictures, 244 were of foreign origin.

In the month of December, 1954, the Board reviewed 88 films; it rejected none, cut none and restricted none. Eighteen of the films were of foreign origin.

Par Mingles With Brass

Washington, Jan. 11.

Paramount officials joined with Government brass at a Pentagon dinner followed by an invitation screening of "Strategic Air Command" at Loew's Capitol Theatre here last night (Mon.).

Secretary of the Air Force Harold B. Talbott hosted the dinner, which was attended by members of President Eisenhower's family, Cabinet members, numerous senators and House reps. Others present included James Stewart, star of the film; Samuel Briskin, its producer, and, from the Par homeoffice, Barney Balaban, Paul Raibourn, A. W. Schwalberg, Jerry Pickman, E. K. O'Shea and Russell Holman.

Also a part of the preview festivities was a Willard Hotel reception for the press, theatreowners, civic leaders and members of the armed forces.

Break Stereotype

Continued from page 7

Grace Kelly, too, is another instance, when she stripped herself of youth and beauty for "Country Girl."

Cites More Examples

Other examples of offbeat casting mentioned by Hecht were Marlon Brando skipping from Napoleon in "Desiree" to a singing and dancing tough in "Guys and Dolls," coming up; action-identified Robert Mitchum playing the self-dedicated young doctor in Stanley Kramer's "Not As a Stranger"; Frank Sinatra as a psychopathic killer in "Suddenly"; and Jose Ferrer's song-and-dance role in "Deep in My Heart." He added that June Allyson, identified as the epitome of the cute and radiantly wholesome type, was playing her first heavy role as the nagging, neurotic wife in "The Shrike."

Hecht paid tribute, too, to producers and directors who had the courage to gamble with comparative unknowns in starring roles. He pointed to Renato Castellani, who gave the choice plum of Juliet in "Romeo and Juliet" to Susan Shentall, a young girl who had never been in a motion picture before. Castellani's daring, he declared, was rewarded with universal critical acclaim and the naming of Miss Shentall by several reviewers as a sure bet for an Academy Award nomination for the best actress of the year.

Producer also had wholehearted praise for Henry Erlich for casting little-known Dan O'Herlihy in title role of "Robinson Crusoe." Hecht and Lancaster recently cast Ernest Borgnine, the heavy in "From Here to Eternity," in title role of "Marty."

Producers who dared subjects which hadn't been tackled before also were acknowledged by Hecht, who noted John Houseman's "Executive Suite" at Metro, the first film to dramatize American business. He also mentioned Filmakers' "The Bigamist," which was amazingly frank and sympathetic about a subject generally considered taboo on the screen. Another willing to take a chance was Pat Duggan, he said, who attempted something different with Paramount's "Red Garters," a musical satire on westerns.

"It is to the few who are willing to experiment with new techniques, offbeat stories and fresh talent that Hollywood owes its continuous progress," Hecht stated. "We hope to contribute our bit with 'Marty,' which we fully expect will make a full-blown star out of Ernest Borgnine. It will also introduce to motion picture audiences a new and brilliant writer in Paddy Chayefsky."

Picture Grosses

MINNEAPOLIS

(Continued from page 9)

week, "Young at Heart" (WB) (m.o.), $4,500.

Radio City (Par) (4,100; 85-$1)—"Show Business" (20th) (2d wk). Socko $12,000. Last week, $23,000.

RKO Orpheum (RKO) (2,800; 85-$1)—"$20,000 Leagues Under Sea" (BV) (3d wk). Big $8,000 in 4 days and then likely moves over to RKO Pan. Last week, sock $13,000.

RKO Pan (RKO) (1,600; 50-75)—"Shanghai Story" (Rep) and "Laughing Anne" (Rep). Okay $4,500. Last week, "Masterson of Kansas" (Col) and "Bullet Is Waiting" (Col), $4,000.

State (Par) (2,300; 85-$1)—"Sign of Pagan" (U) (2d wk). Still socko at $8,000 or close. Last week, $12,500.

World (Mann) (400; 65-$1.20)—"Deep in My Heart" (M-G) (3d wk). Tall $4,200. Last week, $4,500.

ST. LOUIS

(Continued from page 8)

wk). Nice $12,500 after $13,000 for 49th week.

Fox (F&M) (5,000; 75)—"So This Is Paris" (U) and "Ricochet Romance" (U). Opened today (Tues.). Last week, "Sign of Pagan" (U) and "Yellow Mountain" (U), smash $20,000.

Loew's (Loew's) (1,162; 65-90)—"Deep In Heart" (M-G) (2d wk). Fast $14,000 after $21,500 for initial frame.

Orpheum (Loew's) (1,400; 65-$1)—"Leagues Under Sea" (BV) (3d wk). Solid $15,000 after $19,000 for second week.

Pageant (St. L. Amus.) (1,000; 82)—"Detective" (Col). Big $3,000. Last week, "Hansel and Gretel" (RKO) (2d wk), $2,500.

Richmond (St. L. Amus.) (400; 82)—"Detective" (Col). Sock $2,500. Last week, "Hansel and Gretel" (RKO) (2d wk), $2,000.

St. Louis (St. L. Amus.) (4,000; 75-90)—"Show Business" (20th) (3d wk). Swell $18,000 or close after $21,000 for second week.

Shady Oak (St. L. Amus.) (800; 82)—"Romeo and Juliet" (UA). Fast $3,000. Last week, "Vanishing Prairie" (Disney) (6th wk), $2,500.

PITTSBURGH

(Continued from page 9)

everybody here, sock $19,000 or over, which probably means a holdover; this would push back "Vera Cruz" (UA). Last week, "Deep in Heart" (M-G) (2d wk), $12,000.

Squirrel Hill (SW) (900; 65-$1)—"Detective" (Col). Alec Guinness always big here but this one's likely to crack the run record at nabe arter, with the scale upped permanently now from 85-cent top to $1. Heading for fine $3,500 on top of $5,000 last week.

Stanley (SW) (3,800; 65-$1)—"3-Ring Circus" (Par). Martin and Lewis starrer sailing along nicely, with big $20,000 likely and enough to stay. Last week, "Young In Heart" (WB), $27,000 in 11 days.

Warner (SW) (1,365; $1.25-$2.65)—"Cinerama" (Indie) (58th wk). With closing date announced as Feb. 13, this is perking up biz. Looks fine $11,000. Last week, $19,000.

CHAINS SETTLE

Mpls. Boothmen Compromise But Indies Still Dicker.

Minneapolis, Jan. 11.

After several months of negotiations during which a strike that would have closed Minneapolis theatres seemed imminent, the Minnesota Amusement Co. (United Paramount Theatres here) and RKO Theatres have reached an agreement on the terms of a new three-year contract with AFL booth operators, thus averting a walkout.

However, the city's independent exhibitors, having a separate expired contract, too, continue deadlocked with the projectionists on terms of a new three-year pact and still face the threat of having their theatres shuttered.

Union had sought from the large Paramount and RKO Theatres a 15c an hour pay boost each of three years and vacation and other concessions. The compromose gives them no salary increase the first year, but 9c an hour each the second and third years. The chains lost out in their efforts to have the number of booth men reduced from five to three.

'Young' Hotsy $16,000, Buff.; 'Pagan' Hep 10G

Buffalo, Jan. 11.

Only one newcomer at first-runs this week, "Young At Heart," and it shapes good at Paramount. "Sign Pagan," at Lafayette in second week; "Show Business" at the Buffalo, "Leagues Under Sea" at Century and "Silver Chalice" at Center, all in third rounds, loom very well for holdovers.

Estimates for This Week

Buffalo (Loews) (3,000; 50-$1)—"Show Business" (20th) (3d wk). Lively $15,000 or better. Last week, $21,000.

Paramount (Par) (3,000; 50-80)—"Young at Heart" (WB) and "Fast and Furious" (WB). Good $16,000 or close. Last week, "3-Ring Circus" (Par) (2d wk), $18,200 in 10 days.

Center (Par) (2,000; 50-80)—"Silver Chalice" (WB) (3d wk). Neat $10,000 or near. Last week, $13,000.

Lafayette (Basil) (3,000; 50-80)—"Sign of Pagan" (U) and "Race For Life" (U) (2d wk). Rousing $10,000 or slightly less. Last week, $17,000.

Century (Buhawk) (3,000; 80-$1)—"Leagues Under Sea" (UA) (3d wk). Potent $15,000 or under. Last week, $20,000.

KANSAS CITY

(Continued from page 9)

(3d wk). Fancy $9,000, and holds. Last week, $12,000.

Paramount (United Par) (1,900; 75-$1)—"3-Ring Circus" (Par) (3d wk). Smash $9,000. Last week, $15,000.

Roxy (Durwood) (879; 75-$1)—"Young at Heart" (WB) (3d wk). Scale upped from 90c but only medium $4,500. Last week, $5,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"20,000 Leagues Sea" (BV) (3d wk). Hefty $12,000. Last week, $18,000.

Vogue (Golden) (550; 75-$1)—"The Detective" (Col) (3d wk). Big $2,200 and holds. Last week, $2,500.

DENVER

(Continued from page 8)

wk). Nice $16,000, and holding. Last week, $18,000.

Esquire (Fox) (742; 50-85)—"Bread, Love, Dreams" (IFE) (3d wk). Tall $2,000. Last week, $2,500.

Orpheum (RKO) (2,600; 50-85)—"Deep In Heart" (M-G) (2d wk). Good $10,000, but stays on. Last week, $18,500.

Paramount (Wolfberg) (2,200; 60-$1)—"Vera Cruz" (UA) (3d wk). Sockeroo $14,000. Continues. Last week, $15,000.

Vogue (Pike) (442; 74-90)—"Cangaceiro" (Col). Fair $1,500. Last week, on reissues.

WB Steps Up

Continued from page 5

his initial production chores. He has a five-year deal with WB, with the film company holding an annual option right.

Rosenberg and director Rudolph Mate are currently in New York to scout locations for "Miracle in the Rain," the Ben Hecht novelette for which Hecht also provided the screenplay. The film, starring Jane Wyman, goes before the cameras early in May, with a major portion of the shooting scheduled for New York. Hecht is presently doing a polishing job on the script.

Prior to embarking on "Miracle," Rosenberg will hold the production reins on "Illegal," based on an original by W. R. Burnett. Pic will star Edward G. Robinson, with Lewis Allen directing. It deals with a district attorney who wrongfully sends a man to the electric chair.

Also on Rosenberg's slate is "So Shall I Lie," an original by James Webb, and "U.S.S. Marblehead," a film based on a true wartime Navy incident. Harold Medford wrote the screenplay.

Rosenberg, a former pud-ad chief turned film producer, in commenting on the "happy days we're living in now," said the industry had to be careful to preserve this condition since there's "a tendency to become careless with the public during a time of prosperity."

How To Handle Cooper

Continued from page 7

on another feature and maintained his foreboding silence. Rumors began seeping out that he intended making this and that film. These whispers kept us in a state of constant corporate agony.

He had an angle, that surely was it. Something was up his sly sleeve. We were offering him a percentage of the picture's profits and it was obvious he wanted a better cut. The man's slow drawl and cowboy taciturnity hid a commercial heart. It was plain his lawyers and agents had advised him to appear vague and undecided.

There seemed nothing we could do but harass the script writers—make certain that Cooper, the proposed hero of "Vera Cruz," would look as interesting, perhaps more so, as Burt Lancaster, its heavy. This seemed easy to do because the characters, unlike those in our forthcoming versions of A. B. Guthrie's "The Way West" and Paddy Chayefsky's "Marty," were most malleable. A little more or less business for one or the other would not alter the story to any drastic extent.

Not Verbose Type

We kept this from Cooper, informing him from time to time that the script was coming along nicely. Not a word from him. An associate of ours eased the pain with an old story they tell in Hollywood concerning Cooper's reticence. Seems he drove over to a pal's house one day, made a gesture as though aiming a shotgun in the air, spent the entire day skeet-shooting with the friend, then left without saying a word. "Cooper's just not the talking kind," said the associate, thereby winning the world's championship for stressing the obvious.

In both versions of "Vera Cruz," we had Cooper kill Lancaster off at the finish. Because Burt's was such a compelling character, we felt Cooper might feel he'd forfeit audience sympathy in putting his pistol to Burt.

Finally, word came from Cooper, agent. He was coming up from Mexico. Could we meet him at Ro-Romanoff's? There, he seemed somewhat unhappy. Yep, he had read the second script. "Liked the first one better," he said. We gulped and recovered in time to give him a starting date for the film. He looked at some wardrobe sketches just casually and then left, whistling.

It had all been just too easy. We knew this for a fact when we looked for him again to sign the contract. He had vanished, totally. Our imagination ran riot again. True, he had said he liked the first script better than the second, but he hadn't said he liked the first one. We began worrying all over again. But the picture was ready to roll in Mexico so off we went, taking a writer along just in case.

Forty-eight hours before director Robert Aldrich ordered the first camera turned, we had yet to hear from Coop. Obviously, he wasn't coming. At that time, Hollywood stars were walking out of pictures all over town. Marlon Brando had fled a commitment, so had Marilyn Monroe. Already "Vera Cruz" had lost Mari Blanchard on a contractual technicality, after her wardrobe had been fitted. Denise Darcel was substituted at the final moment. Would we have to do the same for Cooper? The William Morris office and Music Corp. of America were alerted to stand by for our SOS.

Exactly 24 hours before the day we rolled, Cooper called. He had just arrived, was delayed because his instructions as to where to go had been misplaced. We were relieved about thre-million dollars worth. Now came the task of keeping him content.

Unpretentious

He was assigned a swank suite at the best hotel in Mexico City. When we called him there an hour later, he had checked out. We finally found him at a bungalow three blocks away. He hadn't liked the suite—"too big, too elegant." We insisted he let our caterer prepare special food for him during the shooting. No, he said, he'd prefer the tiny Mexican restaurants.

The picture went along smoothly. We had furnished him with a comfortable portable dressing room into which he could escape from crowds between scenes. But he wouldn't use it. Instead, he'd stretch out on the grass under a tree. Wasn't the dressing room satisfactory, Mr. Cooper? Yep, but he liked it outside, too.

One day the company doctor reported he thought Cooper might have German measles. Cooper wouldn't hear of it. Said it must be something he had eaten. We offered to shut down for a day or so. Nope, let's just keep going.

So far we had kept Cooper's and Lancaster's parts evenly balanced. No one could accuse the Hecht-Lancaster Organization of showing partiality to its own star despite recurrent reports that a feud was brewing between Cooper and Lancaster. Then one day Cooper was accidentally shot in the shoulder by Lancaster at close range with the wad from a blank cartridge. If this became known, wouldn't the gossips read premeditation into the accident? Taking no chances, the publicity man on the picture reported instead it was an extra player who had shot Cooper.

Mighty Fine Ink

It developed later the publicist knew better than any of us how to get along with Cooper. "Do Coop one favor and he's your friend," he said. He gave us as an example the story of a publicity man who once asked Cooper to sign an autograph, handing him a fountain pen filled with brown ink for the purpose. It happened that Cooper had been trying to find brown ink everywhere. Would the publicist get him a bottle? He got it and became the only man on the set who could get Cooper to do anything for the company beyond the letter of his contract. "He never forgot the brown ink," the publicist said. "One day he pointed me out to a friend on the set. 'See that young fellow over there?' he drawled. 'Fine boy. Got me a bottle of brown ink'."

This is a long way of saying that Gary Cooper is an unbelievably charming fellow. Lancaster liked him so much he insisted Cooper take top billing in "Vera Cruz," our widescreen Technicolor adventure drama played against Maximilian's reign in Mexico.

In fact, the guy was so easy to deal with, I still suspect him. No one in his position should be so all-fired nice. He still must have an angle.

DCA Decides

Continued from page 3

fair." Boasberg, who had worked closely with Disney while the former was sales topper of RKO, contacted Roy Disney, prexy of Buena Vista, the Disney distribution company. Roy Disney, according to Boasberg, apologized profusely and said the Disney org was unaware of DCA's distribution plans for the picture.

An attempt by Boasberg to get a plug for "Long John Silver" on the Disney video show failed to materialize when Roy learned from Walt that the tv format on film had been set weeks in advance.

In reappraising the situation, DCA now says "it can't see how the Disney show can hurt us." In fact, it feels that Disney's "Treasure Island" might well serve as a trailer for "Long John Silver." DCA is stressing in its printed advertising and tv plugs that "It's New" and that "Long John" is "The First Pirate Adventure in CinemaScope." DCA's promotional efforts is now slanted toward emphasizing the "New" angle.

New England kickoff for "Long John" from Feb. 18-25 was selected because this is an annual school vacation period in that area. Combined with the Washington and Lincoln birthday holidays, schools are also shut down for several days to allow teachers to attend conventions. Following the N.E. bow in more than 60 theatres, backed by a hefty tv-radio campaign, the picture will open late in February in Washington, Philadelphia and parts of Florida.

DCA is not rushing the picture's playoff, but is following a careful booking plan. While some dates may be obtained after February, aim is to delay booking in other areas until the Easter vacation period in order to take full advantage of the kid trade. The New York bow is not planned until the Easter period.

DICK PITTS IN CHICAGO

Takes Over Ad Directorship of Filmack Trailers

Chicago, Jan. 11.

Dick Pitts took over advertising director's slot at Filmack Trailers Jan. 1, replacing Lou Kravitz who moves up to sales vice presidency. Pitts had been public relations director for Theatre Owners of America and was previously with COMPO.

Filmack is surveying prospects for a New York bureau to be headed by Don Mack, son of president Irving Mack.

List Warner Salaries; Stockholder Meetings May Go Outside Delaware

Total remuneration paid by Warner Bros. to executives earning over $30,000 annually totaled $846,350 for the fiscal year ending Aug. 31, 1954. This is revealed in a proxy statement calling stockholders to an annual meeting Feb. 2 in Wilmington, Del. Four of the company's top officers received $104,000 each, including fixed amounts paid as allowances for expenses.

In the $104,000 bracket are prexy Harry M. Warner, veepee Jack L. Warner, veepee Samuel Schneider, and veepee Ben Kalmenson. Other salaries listed were Albert Warner, veepee and treasurer, $78,000; Samuel Carlisle, comptroller and assistant treasurer, $40,050; Stanleigh P. Friedman, veepee, $65,000, and Robert W. Perkins, veepee and general counsel, $78,000.

At the annual confab, stockholders will be asked to vote upon a proposal to amend the certificate of incorporation to conform with a section of the by-laws of the corporation which provides that directors shall be divided into two classes and elected for a term of two years, with the terms of each class expiring in alternate years.

The board of directors has nominated for re-election Waddill Catchings, Perkins, and Harry, Jack, and Albert Warner.

RING LARDNER JR. PLEA REACHES TOP COURT

Washington, Jan. 11.

Ring Lardner, Jr.'s $25,000 salary suit against 20th-Fox, an outgrowth of the 1947 Un-American Activities Committee hearings, reached the Supreme Court past weekend on appeal by the writer.

Lardner was fired by the studio after he, as one of the "Unfriendly 10," was cited for contempt of Congress by the House of Representatives after refusing to answer questions about whether he was a member of the Communist Party. He won his suit for back salary in the trial court but the verdict was reversed by the Ninth Circuit Court on Nov. 9, 1954.

Legal question propounded to the Supreme Court by counsel for Lardner—Robert W. Kenny, Morris E. Cohn and Charles J. Katz—has a new twist for these cases. They ask the tribunal to rule whether an employer may fire a person who has refused to answer the $64 question—if the employee has not pleaded the Fifth Amendment. Lardner wants salary allegedly due him for the balance of his contract with Fox. Studio claims it fired him under the "morals" and "good conduct" clause of his contract for defying a Congressional committee.

"The practical effect of the decision below, unless corrected by this court," states the Lardner decision, "will be to give judicial approval to a motion picture industry practice which has driven hundreds of writers, actors, and craftsmen from their livelihoods. The decision makes legal outcasts out of men and women for acts which they now learn for the first time constitute moral turpitude as a matter of law.

"They can no longer depend upon the community experience of jurors to determine whether their acts offend the public mores. The court below has written a clause into all of their employment contracts which will permit employers to cancel them if the employee refuses to answer any Committee questions held to be relevant. To the punishment of crime and imprisonment provided for this offense by Congress, the court below has added an even greater punishment—deprivation of livelihood—and without a trial by jury."

Neumann's Co-Production Economics Germans To Make Film In America

Hollywood, Jan. 11.

Although some observers think that co-production in European lands has passed its zenith of practicality, Kurt Neumann's point of view is otherwise. Here for a quickie visit over the holidays, he pointed to 30% of Germany's annual program of 110 features being on co-production deals. Economic necessity favors more of the same, he feels.

Neumann, who directed "Carnival Story" for the King Bros. last year in Germany is now en route back to Berlin to embark upon the German-Italian production of "Star of Rio," which he will produce and direct.

Growing need for quality productions necessarily has led to higher costs, Neumann reports. Since the average German picture usually cannot make a profit if the cost exceeds $250,000 or thereabouts, it is only logical that German producers make deals with either French or Italian producers, so that their pictures then will have two markets instead of one. The extra version in the other language costs only about 20% more than the single.

The two versions generally have different leads, Neumann stated, unless they are well known in both countries. Since all pictures are dubbed, there are no language difficulties.

Neumann, more familiar with the German situation than elsewhere due to being German-born and having made many pictures there, reported there is little color production in that country, and that not a single picture turned out in color last year got its money back. Reason for this, he said, is because prints cost from 400% to 450% more than tinters made up in U. S., which naturally makes prohibitive such production.

Government Aids Industry

German government is firmly in back of its country's film production program, and will provide 80% of the financing if it approves the story, director and cast toppers, Neumann noted. Balance of costs may be deferred. It is ready to push co-production deals, and is particularly receptive to any such deals with American companies. Realizing there is a much better chance for big pictures to succeed than the smaller ones, strictly domestic made, the government is in favor of German producers making deals with filmmakers in other countries.

One of the reasons for Neumann returning to Hollywood for his brief stay is to try to work out a co-production deal with some American company for "Enemies Are Human," for which he already has German-government backing for his end of the project. Picture would be made in this country instead of abroad, marking the first time that a German-American co-production was shot in the U. S.

American pictures are particularly popular in Germany, according to Neumann, with musicals, westerns and "Tarzans" the most popular. Apeman pix go on forever. "From Here to Eternity" and "Moulin Rouge" also scored particularly strongly, and advance orders on "Gone With the Wind" for its Hamburg showing paid for the theatre where it was to play even before film opened.

While he was abroad during the last nine months, Neumann turned out "They Were So Young," a Robert L. Lippert production which goes into release this month, starring Scott Brady, Johanna Matz and Raymond Burr. He also did the German version of "Variety," which may later be dubbed into English. Emile Jannings starred in the original German silent version.

Ardee Films Organized By Fine Arts' Davis

Richard Davis, operator of the Fine Arts Theatres, N. Y., has formed Ardee Films as a new company to import foreign pix and also to produce English-language films abroad. Davis is prez of the outfit.

First pic to go through Ardee will be the French "Holiday for Henrietta," directed by Julien Duvivier. It stars Dany Robin, Hildegarde Neff and Michael Auclair and will preem at the Fine Arts.

Catholic Journal Raps Advertising Copy Used To Sell Film Tickets

Milwaukee, Jan. 11.

Catholic Herald Citizen recently took editorial crack at theatre and motion picture advertising, saying in part:

"Newspapers betimes offer peculiar reading. Especially in the advertising they carry. Especially in theatre and motion picture advertising.

"The Sunday Milwaukee Journal for instance. Copy on a play at the Pabst carried the brilliant information: 'Coming direct to you from a sensational 3 year Paris run.' What was coming? An item called 'Pajama Tops' and described in said copy as 'naughtier than the Mouiln Rouge'; 'saucier than the Folies Bergere'; 'uncut . . . uncensored' 'the play that rocked and shocked Paris.'"

Commenting on another Journal movie ad the Herald stated:

"Top of the page there's a bigger geegaw barking a movie with the line in heavy black type 'Someone will kill this girl tonight' and underlined by the stale comeon 'Meet the characters who spin a web of strange evil and deadly suspense in the first real crime-of-passion referred to 'The Black Widow.'

"Some time ago," the Herald editorial continued, "Sam Goldwyn who has spent most of his career in the film factories stated it as his opinion that 'twould be nice if the Code were relaxed to permit the more mature type of picture to the theatre screen.' We recall too that editors and publishers, in their zealous custody of freedom of the press, exercise 'Mature' supervision of their advertising copy."

Top Actors Dub

Continued from page 3

use, a C'Scope pic would have to be unsqueezed as well as reduced.

Next Assignment

Dunne said he would make his next film, "View from Pompey's Head," in a triple-threat capacity of writer, producer and director, while he'll only produce and direct another film on his sked, "Katharine." Script for "Pompey's Head," the story of a young attorney returning to his small Southern hometown for a fleeting romance with his past, hasn't been written yet. Dunne said he was looking for "someone like Gregory Peck and Dorothy McGuire" to play the two lead parts, and for a new face to be cast in the role of a Southern girl.

Like most Coast producers, Dunne felt that Hollywood wasn't doing enough to develop new screen talent. "And when we do pick up people, they often tend to look alike," he observed.

Dunne also expressed fear that the studios might be pressured back into a production policy accenting mass rather than quality. "I'm afraid there are some signs in the wind, but I hope I'm wrong," he declared. Dunne's contract with 20th has another year and a half to go. After that, he thought he might try his wings as an indie producer. "Others have done it," he said. "I'm hopeful that, when the time comes, I may be able to work out a deal with 20th-Fox." He feels strongly that a man shouldn't attempt to undertake too many chores at once and consequently may give up his "Katherine" assignment if it turns out that it overlaps with "View from Pompey's Head."

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
"DEEP IN MY HEART"
In Glorious COLOR starring
JOSE FERRER • MERLE OBERON • HELEN TRAUBEL
An M-G-M Picture
and The Music Hall's Great Christmas Stage Show

FUTURE OF THE DUBBED FILM

By PETER RIETHOF

(*President, American Dubbing Co.*

The year 1954 has seen a substantial increase of dubbed films on the American market, a result predicated by foresighted people. The reason is plain economics. Whereas a good foreign film can earn money only in the art theatres, an English-speaking version can be shown everywhere.

True, dubbing is not new in this country, but has been done for a long time. But the quality of the dubbing productions (and the corresponding boxoffice returns) were in the past not sufficiently high to warrant an expansion of this department of motion picture production.

It needed an earnest approach to the art of dubbing, before dubbing could be successful. Now, after films like "Heidi," "Anna" and others, which this writer produced, people have learned, that a foreign film, dubbed in a first class manner, can justify the dubbing costs in expanded grosses.

The emphasis must be on first class dubbing, because the audience (and naturally the critics) reject a film, which is not dubbed in a completely convincing way. The situation is different in Europe, where people grew up with dubbed films since the "talkies." Our audience expects a dubbed film to be for all practical purposes indistinguishable from an original version. This naturally calls for very careful casting, so that the English voice blends perfectly with the face and characteristics of the actor of the original version. This writer has sometimes spent weeks and even months before he could find the actor whose voice corresponded in an ideal way to the actor of the original version. Also the writing of the American script is extremely difficult, and can be compared to translating poetry: The same idea needs to be expressed in character with the role, and words have to be found, which have almost identical lip movements.

Technique All-Vital

The directing of the actors is even more difficult, as the director of a dub job has to guide his actors to express the emotions in exactly the same way as the original cast, and in lip sync. It is therefore not surprising that compromises, and attempts to get by with quick and cheap dubbings, seldom pay off. It was this disappointment with the cheaply dubbed films that, in the past, gave dubbing an undeserved bad name among some distributors.

The technique of the American Dubbing Co. is a closely guarded secret. It dispenses with "running bands" etc., which causes the actors to speak their lines, instead of acting them out. At the same time it saves the actors' nerves, and thereby proves to be quite economical, as a dubbing production is finished in less time. The successes of some foreign films shown in dubbed version all over the USA, have had some surprising effects. Some, indirectly, influence Hollywood. It is expected that reciprocal trade agreements will become less of a problem, as foreign producers will earn more money with their dubbed films in the USA. As they earn more dollars, foreign governments will have less problems in remitting the dollar earnings of our own films in their country. Thereby both sides are expected to profit: We will get more playing time and more money out of foreign countries, and foreign producers will have a new market in the USA. It might be interesting to note, that European producers so far expected less proceeds from the USA, the biggest film country in the world, than from tiny countries like Switzerland or Luxembourg!

Borrows Jane Russell

Hollywood, Jan. 11.

Jane Russell has been borrowed by indie producer Howard Welsch from Howard Hughes for star role in his indie film, "Portofino," skedded to start in April.

Pictures will be first for actress since she signed her new contract with RKO. She previously appeared for Welsch some years ago in "Montana Belle."

NICKLEODEON UNVEILING GETS CELEB WHOOPLA

Philadelphia, Jan. 11.

Largest delegation of film notables to hit this city since the days of the World War II "Caravans" is slated to attend the Motion Picture Associates dinner and the day-long ceremonies marking the opening of the Nickelodeon in the Franklin Institute, Jan. 18.

Following a reception in the office of Mayor Joseph Sill Clark, Jr., visitors will proceed to the Franklin Institute in a cavalcade of antique automobiles, led by the Pensacola, Naval Cadet Choir.

Taking part in the Nickelodeon dedication and the dinner will be Deborah Kerr, Eva LeGallienne, Esther Williams and Ben Gage, John Ericson, Charles Laughton and Elsa Lanchester, Alfred W. Schwalberg and his wife, Carmel Myers; George Murphy, Donna Reed, Marge and Gower Champion, Rita Gam, Paul Gregory, George Sidney, William Perlberg and George Seaton.

At the Franklin Institute, Laughton will be honored with a life membership and have his hands and feet impressed in concrete before the Nickelodeon entrance. Principal speaker at the MPA dinner will be Secretary of the Navy Charles S. Thomas, who will discuss the role of films in Armed Forces training, entertainment and reporting.

In keeping with the historical theme, the $25-a-plate dinner (proceeds to go to the MPA welfare fund) will honor four Philadelphia industry pioneers—Ben Amsterdam, Al Boyd, William C. Hunt and Abe Sablosky. Philly exhib William Goldman is the donor of the Nickelodeon.

Allentown Legion Forces Cancellation of Chaplin

Allentown, Pa., Jan. 11.

Muhlenberg College has cancelled the "Chaplin Festival" scheduled for Feb. 4 because of protests by the American Legion in Allentown.

Prexy Conrad Seegers of Muhlenberg said that when four old Charlie Chaplin films were booked, it was determined that Chaplin would not receive any income from the showings, but when the Legion protested it was decided not to show the films at all.

Wilson Luttle, commander of the Allentown Legion post, said that more than 100 Legionnaires voted at a meeting to ask the college to withdraw the films, which were to be shown as part of the "Great Films of Yesterday" series.

Luttle said the Legion took the action because of Chaplin's alleged anti-American record of recent years.

Studios Yen

Continued from page 3

no secret of the fact that he'd like to translate "Fanny" in screen terms. He stated in N.Y. this week that three major studios and one indie producer have been showing interest in picking up the screen rights.

Concerning the picturization of musicals in general, Logan believes legit has showed the way. Stage vehicles, he says, have pioneered in the technique of using songs to convey story development, rather than having the tunes rendered independent of the plot.

As for the high cost of screen rights to on-the-boards properties, Logan insists film producers are receiving plenty of value for the fancy prices. For example, the $1,000,000 being shelled out by Samuel Goldwyn for "Guys and Dolls" is a good deal for Goldwyn, he commented, because "Dolls" already is established as a click. In mostly all cases, Logan concluded, good plays have been fashioned into good pix.

Dino De Laurentiis, who coproduced "Mambo" and "Ulysses" with Paramount, is due on the Queen Elizabeth today (Wed.).

Marilyn on Coast

Hollywood, Jan. 11.

Back in Hollywood, Marilyn Monroe told newsmen she wants to see 20th Century-Fox studio execs to try to work out her problems. She'll also see Nunnally Johnson next week about her next picture, "How to Be Very Popular."

Today (Tues.) she sits for poster art at studio.

M. Monroe Tells

Continued from page 4

tory, the star led a procession up to the third floor under the firm guiding hand of Hollywood gabber Hedda Hopper.

Not Shy on Demands

While the "celebrities," i.e., Richard Rodgers, Sidney Kingsley, Elsa Maxwell, etc., resumed their cocktailing in one room, Miss Monroe perched herself on a couch in the other and patiently explained her new philosophy, deftly sidestepping several queries about her love life and related matters. It was by all accounts an unusual occasion for Miss Monroe who, in the past, has shunned reporters because of "shyness." None of that was apparent last week.

The tussle-haired blonde swept in an hour late never bothering to explain her delay to the waiting reporters and cameramen whose credentials had been carefully checked at the door. To welcoming yells of "Where were you, Marilyn?" she merely flashed a happy smile as she swept up the stairs and into the embraces of columnists and friends. As the interview proceeded, she became progressively more serious.

With the press informed that the star now considered herself "a free agent," Miss Monroe explained that she would be president of Marilyn Monroe Productions, with photog Milton H. Greene—who's doing a book on her—becoming v.p. Asked what she proposed to do in the tv field, Miss Monroe replied vaguely she wanted to have a part in putting shows together. It was suggested that she might not have the necessary experience for the job, to which she replied that she could always learn, and hire the right people.

Her Discontent

Had she been unhappy at 20th? Delaney encouraged her to answer that one in positive fashion. Yes, she confided, she had been unhappy with some of the Fox pix, particularly "River of No Return" and "There's No Business Like Showbusiness." "I don't like myself in 'Showbusiness'," she confided as Miss Hopper lectured her on the advantages of being in a b.o. film with a good cast.

Declaring that she'd like "the opportunity to do better," Miss Monroe left not a shadow of a doubt that, once she returns from doing some additional shots for "Itch" on the Coast, she would not accept another assignment from 20th pending settlement of the contract question.

She confirmed that she was interested in doing a picture with director Billy Wilder, and that, in line with her yen for dramatic parts, she'd like to star in a screen version of Dostoievsky's "The Brothers Karamazov."

Miss Monroe, who has left the Famous Artists stable, said she wasn't looking around for a new agent at the moment. Delaney explained she had parted company with Charles Feldman "because she felt a different approach was needed in dealing with 20th-Fox."

Would she give up her customary sexy parts in her new role as a "dramatic" actress? Miss Monroe flashed her most seductive smile and said she wouldn't. "I'm glad to hear it," came the heartfelt reply.

Albany Incorporation

Albany, Jan. 11.

Marilyn Monroe Productions Inc. has been chartered to conduct an entertainment, production, publishing and photography business, with offices in New York and with capital stock of 200 shares, no par value. Address is c/o Frank Delaney, 60 East 42nd St.

Irving L. Stein is a director and filing attorney.

Pix For Children Only

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tertainment films for children. They recognized that it would be uneconomic but they said, in effect, "Let us all share the burden" and so it has been since 1950—a fine example of all-industry cooperation.

Most readers of VARIETY know how the British Film Production Fund is fed. In case, however, anyone is reading this article who does not know, I had better explain. Exhibitors, with a few exceptions, are required to pay into the Fund each week an amount based on their attendances. From the Fund payments are made to the producers of British films in proportion to the film rentals earned by each quota film, long and short, during the year. It might be thought that, as exhibitors pay the Levy and producers receive payments from the Fund, the producers alone would be concerned with its distribution. This, however, has proved not to be the case. Exhibitors feel that the Levy comes out of their boxoffices and, therefore, they show a great interest in seeing that it is distributed and expended in a way that is acceptable to them. Consequently while the allocation of money from the Fund for the production of children's entertainment films has the effect of reducing the amount available each year for long and short quota films, this diversion from the main purpose of the Fund is approved by all four trade associations, because they are firmly of opinion that it would be a good thing for the one million youngsters who attend the children's matinees every Saturday morning to be shown films of which the plot, motivation and characterization are within their understanding. That desirable target will not be reached for some years but a beginning has been made and it is proving very encouraging. It is also a good thing for the industry to be making films which are welcomed enthusiastically by the children themselves and by their parents.

Industry-Wide

Here, then, is a project upon which all sections of the British film industry are united. A non-profit-making Company called "Children's Film Foundation Ltd." (C.F.F.) was set up in July, 1951, for the purpose. Each of the four Trade Associations nominate three directors. The chairman was appointed by the four associations jointly. All directors serve without remuneration. One of the first decisions taken by the board of C.F.F. was to appoint Mary Field as Executive Officer. Miss Field has had long experience in the film industry.

The grant from the Production Fund has been approximately £125,000 ($350,000) each year. This grant pays for the cost of producing the films and the administrative expenses of the Company. The small amount received from boxoffice receipts pays the cost of prints and the balance is returned to the Production Fund.

The films produced are shown at children's matinees usually held on Saturday mornings. The admission charge is generally sixpence (7 cents). A program lasting 90 minutes is supplied to exhibitors for a flat rental varying from £2 ($5.60) to £3.2.6. ($8.75) for one showing, according to the size of the cinema.

The films are not made by C.F.F. itself but by a number of contractors working under supervision. Some were employed by the Rank organization but others have been encouraged and assisted by Miss Field in the last three years to undertake work of this kind for the first time.

So far, 40 films have been completed for C.F.F. They are classified under four heads, namely, Features, Shorts, Interest and Pen Pictures (that is, children's travel pictures). Others are in production. The features last one hour and cost an average of £22,300 ($62,500) each to produce in the first year; in the last year the average cost was about £19,000 ($53,200). The features vary widely in subject matter. They have included, for example, an Alpine motor rally, stolen aircraft plans, adventures in a secret cave, a boy's search for his missing donkey, an international mixed school in Scotland, stolen apes from the Rock of Gibraltar, and children's dirt-track cycle racing. The principal parts are played by children, but the cast always includes parents and other adults. It must be recorded with gratitude that several well-known actors and actresses have filled adult roles in C.F.F. films voluntarily or on generous terms. Studio technicians have also shown great interest in this new development and are giving valuable assistance. In no C.F.F. films are revolvers, coshes or other cruel instruments to be seen.

Yet the films are not "namby pamby" or "goody-goody." During the showing of C.F.F. features, a cinema crowded with children will be held in hushed silence or will burst into loud shouts of excitement or cheers. It is the exception to see a child's attention wander from the screen. The quality of C.F.F. films has been recognized at the Venice Festival where they have won prizes each year and sometimes for the best entry among children's films. But their success has created problems.

At one time it looked as if there was growing up in Great Britain a demand among parents to restrict the showing of films at children's matinees to C.F.F. or similar films. If this pressure had succeeded the number of films available would have been wholly insufficient to keep these matinees supplied. Fortunately, the difficulty has been eased, if not entirely overcome, by the British Board of Film Censors compiling a list of films suitable for these matinees. Additions are continually being made to this list, which includes a large proportion of American pictures. The day will almost certainly come when only films from this list will be allowed to be shown at children's matinees in the United Kingdom.

Experience has brought to light some problems in carrying out the work upon which C.F.F. is engaged. Child actors and actresses cannot be employed in film making for children for more than a few years. They grow too quickly. It is for this reason almost impossible to make "serials" with children in the principal parts. As a set-off against the difficulty of the rapidly growing boys and girls employed in making films, there is compensation in the fact that child audiences change equally rapidly. C.F.F. expects, for this reason, to be able to reissue its films, which are made for different age groups, every four years. C.F.F. is thus working not only for today but for the future.

UFA Revival

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(a version of Strauss' "Die Fledermaus") with Britain's Powell & Pressburger team.

The Carlton exec said German producers were still primarily concerned with their domestic market, but were gradually getting away from themes tending to confine their product to Germany alone. There have been discussions in Germany re a more vigorous exploitation of German films abroad, and particularly the U. S., with Podhorzer's UGFE, which already reps a number of important German producers and exporters, prominently considered to do the job. Immediate problem is a lack of adequate funds. Export Union has been set up in Frankfurt to grapple with the problem of the German pix abroad.

Lester said attempts to sell the UFA properties were continuing, but the price was high and a sale unlikely. He saw the UFA reestablished in from two to three years. It's already active via a connection with Capitol Film in Berlin. Lester felt UFA was likely to remain state-owned. Under the Nazis, it provided the government with one of its most powerful propaganda weapons. After the war, the Allied Liquidation Commission took over the UFA concern which later was turned over to a German trusteeship setup.

Regarding reports of German pressure to restrict the import of American pix, Lester expressed doubt that such attempts would be successful under the present Bonn government which is committed to a free trade policy.

THE TOP 10 TRADE STORIES

CBS Color Cutback

Although it'll be unattended by any fanfare, CBS will only give cursory attention to color programming for the balance of '55, with the network reportedly cutting back drastically on its original plan to rotate all the commercial network entries with a one-time tint exposure. This was the practice pursued by NBC during the '53-'54 season, and like NBC, Columbia has been paying the cost differential between black-and-white and color rather than saddling the client with the additional tab.

The two major one-a-month color shows on CBS will remain undisturbed. These are the Chrysler-sponsored "Shower of Stars" on Thursdays and Westinghouse's "Best of Broadway" on Wednesdays. However, virtually all else on the network roster will revert back to monochrome.

Move is interpreted as reflecting the Frank Stanton-Bill Paley attitude toward color in general, with neither bullish at the moment over its prospects, at least for the immediate future. There have been reports that CBS will abandon its manufacture of color tv sets, but this has been denied. Nonetheless, it's understood that there have been wholesale layoffs on the Danvers, Mass., color tube assembly line.

Last week CBS-Columbia, the manufacturing arm, put out a statement that it was entering the manufacture of closed-circuit industrial color television equipment.

'Home's' Big Roadshow Payoff

Chi In-Person Exposure of NBC-TV Daytimer Has Host of Advantages

Chicago, Jan. 11.

While the final tab hasn't yet been toted up for the five-day visit here by NBC-TV's "Home" last week, web execs, especially the sales staffers, calculate the roadshow is paying off big. Not only is the "let's look at the country and let's let the country look at us" junket sparking additional viewer interest with it's hometown exposures and attendant ballyhoo, but the Windy City stopover afforded unique goodwill opportunities in the client relations department.

Much of the week's activities by Arlene Francis-Hugh Downs & Co. was devoted to department store personal appearances plugging the wares of such top midwest advertisers as Crosley-Bendix, Bisseil and Sunbeam, all of whom, of course, are regular "Home" tenants. On the show itself which emanated from the Chi NBC headquarters in the Merchandise Mart, currently the site of the spring furniture convention, there were pick-ups from the various showrooms, spotlighting the "friends."

A. C. Spectorsky and his advance crew laid out tieins with the State St. Council and the Greater North Michigan Ave. Assn. for window streamers in the stores along these

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Just Like Real

If Henry Hull, Thomas Mitchell and James Daly get seasick the night of Feb. 15, it won't be for lack of television realism. Trio will star on "U. S. Steel Hour's" production of "Freighter," an original teleplay by George Lowther. Theatre Guild and director Alex Segal have sent set designer Albert Heschong down to the Isthmanian Line in Brooklyn's Erie Basin to study ship interiors, and the entire set will be the inside of a freighter.

But what's bound to make the stars woozy is the fact that the entire set will be mounted on 30-foot-long rockers which will be in continuous motion throughout the performance.

Sullivan-Lorre TV Series on Tap

Plans are shaping up for an early shooting of the pilot on the protected Francis L. Sullivan-Peter Lorre telefilm series to be called "The Getter and the Holder."

Originally it was planned as a Coast entry, but the fact that Sullivan is now identified with one of the major Broadway legit clicks of the season, "Witness for the Prosecution," has cued a change of plans, with result that the series will roll in New York. Fact that Lorre, too, turned in a performance that won him plaudits on last week's CBS-TV "Arsenic and Old Lace" has prompted the decision to step up plans for the series and start shooting as soon as possible.

"Getter" is planned as a network entry, with the major webs already manifesting interest.

Hausman's New Status

Lou Hausman is moving out of CBS-Columbia, the set manufacturing arm of CBS, where he was No. 2 in command under prexy Seymour Mintz. He shifts over to CBS, Inc., the corporate setup, as veepee to handle special assignments.

Prior to his CBS-Columbia regime, Hausman was administrative veepee for CBS Radio. He has been with the company since 1940.

Color Tube Price Slashed by RCA To Spur Tint Era

RCA is determined to make color tv an economic reality this year, to judge from its latest move. W. Walter Watts, executive v.p. over electronic products, has announced an immediate price cut in the company's 21-inch color tube, from $175 to $100. The reduction is expected to spur color teleset manufacturers in the production of receivers. High cost of the tube has apparently been one factor in delaying mass manufacture of tintele sets.

Watts said the reduction is made possible "by RCA manufacturing techniques recently achieved which permit substantial economies in the production of the tube. The picture tube is the heart of color television. RCA is confident that its present type 21-inch tube is the best and most economical answer to the problem of moving color television 'off the ground' and into

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GLEASON, COLOR, WEB RADIO, ETC.

A belated lookback at the major intra-trade events during '54 would suggest Top 10 laureis scattered thusly, though not necessarily in the order named:

1. The Jackie Gleason-Ed Sullivan deals, which are indicative of a fresh wave of bargaining by top talent in '55 to solidify their financial future.

2. The advent of the spectaculars as the era of the Pat Weaver concept of big-big-big programming introduced a marked change in sponsor buying patterns.

3. The Mario Lanza fiasco on "Shower of Stars," with the "$40,000 lip reading" episode parlayed into a Page 1 tv scandal.

4. The ratification of "Five Plus Two" (permitting multiple ownership of five V's and two U's).

5. The stepdown of Milton Biow in disposing of his majority agency holdings to sit it out on the sidelines as board chairman—easily the No. 1 agency story of the year.

6. Ed Murrow's courageous slapdown of Joe McCarthy.

7. The sad fate of network radio.

8. CBS' lifting of the veil of tv timidity with its on-the-air editorializing.

9. The almost revolutionary pullback of cigaret companies as one of the top spenders in tv, with Philip Morris inviting shared sponsorship on "I Love Lucy" and other companies following suit.

10. The big question mark on color tv's future.

ABC Woos Winchell For Full Hour Show, Dickers Sinatra Pix

ABC-TV is seriously talking to Walter Winchell about expanding his quarter-hour Sunday night news show to a full hour in the fall, with the Hearst-syndicated columnist to preside over a legit-film-and-vaudeville format that would present scenes from top upcoming films, sketches or scenes from current Broadway legiters and live new acts. At the same time, the network is dickering with Frank Sinatra to star in his own half-hour musical stanza.

Both deals are still in the talking stage. Sinatra reportedly likes the idea, but is tied to several picture commitments. Web is discussing the possibility of his doing the show from the Coast, even talking about putting it on film so that Sinatra could make personal appearances as well as fulfill his motion picture commitments. So far it's no deal, but discussions are reported to be in the serious stage.

Re the Winchell expansion, it's figured that Winchell can call his shots on talent, film clips and legiters via his powerful stature as a Broadway columnist. Still unsettled is the question of how he would fit his newscast into the format. Though Winchell is said to be warm to the idea of the full-hour variety segment, discussions have been postponed for a couple of weeks while Winchell is in Florida and ABC prexy Bob Kintner is on the Coast. Show, which would air from 9 to 10 Sunday nights, is planned as a fall entry.

TV X-Ray Hits Blind Spot

The projected 90-minute examination and X-ray of the television industry for the CBS-TV "Omnibus" show has hit a serious snag. Not that it'll be knocked off. The Radio-TV Workshop of the Ford Foundation says it'll go ahead with the project, but obviously it can't be the same.

The bottleneck from all indications stems from the fact that NBC doesn't want any part of it, meaning that any assistance in terms of talent, use of kinnies, background data and supplementary addenda won't be forthcoming. And the Radio-TV Workshop figures any exacting study of the onward-and-upward march of tv can't possibly be complete without NBC-RCA figuring in the picture in an important way.

NBC, it's understood, is of the opinion that the "Omnibus" appraisal may subject the network to a pan, and why risk the chance, particularly on another network?

Working script is being blueprinted by radio-tv critic John Crosby.

NBC Buying Out Kagran Interest In 'Howdy' as Merchandising Fillip

You Never Know!

George Gobel's present acclaim as the standout "new" comic of this season throws into ironic relief a little-known fact. As long ago as May, 1947, Gobel was called to the attention of the CBS Program Plans Board by H. Leslie Atlass of WBBM, Chicago.

This was before the CBS talent raids on NBC and the Paley web was then desperate for comics, even seriously considering importing Tommy Handley from Britain.

NBC will soon be the sole owner of "Howdy Doody," currently finalizing a deal with Lehman Bros. for the takeover of Kagran's interest in the tv property. (Kagran is a subsid of the banking house and has been concerned primarily with merchandising, with "Howdy" as its major holding. Kagran also supplied the show's scripts. Kagran acquired its interest in "Howdy" through a $1,000,000 deal negotiated a few years back with Martin Stone, creator of the show, and Bob Smith, the program's major personality.) NBC takeover reportedly will involve a sum in excess of $500,000.

Until now NBC has handled all the production facets of the daytime tv show, with Kagran assuming the merchandising and script burden. Henceforth, the latter aspects would revert to NBC as an added fillip in particular to the network's merchandising setup.

Decision of Lehman Bros. to unload the Kagran interest in "Howdy" reportedly stems from the revelation that Walt Disney is about to embark on his own cross-the board daytime tv programming (and supplementary merchandising) via his ABC tieup and figures that the Disney competition could be pretty rough. The NBC acquisition presumably would end Stone's connection with the property since he's an officer of Kagran. Just how Bob Smith, with his own financial stake in "Howdy," fits into the future picture is not determined, aside from his "In-person" status on the show.

NBC-TV Hartford U Buy a Blow To Morency's Hopes

NBC's purchase over the weekend of WNBK-TV and radio station WNBK in New Britain, Conn., thus giving the network its initial UHF acquisition under the five-plus-two FCC ruling, is seen as a major blow to the aspirations of Paul W. Morency, the managerial factotum of WTIC in Hartford, whose affiliation allegiance to NBC dates back many years. Morency over the years has been the sparkplug of NBC-affiliate powwows on matters of policy, etc., and as an industry leader his activities have invariably had an NBC identity as well as that of a station operator.

Morency on behalf of the WTIC ownership (Travelers Insurance Co.) is currently involved in hearings for acquisition of Hartford's upcoming VHF channel, competing with Harry Butcher, of Santa Barbara (also in the NBC affiliate family). Morency was pinning his hopes on an NBC-TV affiliation, in the event of a grant. But the network's decision to latch on to the New Britain U (whose 1,000,000-watt transmitter will permit blanketing of the Hartford-New Haven area as well) blasts any such hopes.

Purchase now gives NBC six o&o tv stations and six radio stations. It still has a U to go and from all indications there's a Frisco gleam in the network's eye. (NBC would much rather acquire KRON-TV, the San Francisco Chronicle's lucrative V station

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ALAN GALE TV SHOW AUDITIONED FOR NBC

On the prowl for new talent, NBC is underwriting an audition for a half-hour tv comedy series starring Alan Gale. Designed as a film series, pilot will be shot in New York under production aegis of Irving Mansfield, now operating on his own under Ted Ashley management since resigning CBS. Projected show is a Mansfield package, with Gale also having a financial stake in it.

This would be Gale's entry into either radio or tv. Currently heading up his own Alan Gale Club in N. Y., he is more familiar to the nitery circuits. NBC plans a nighttime showcasing.

They Love Benny in N. Y.

Despite the fact that he only has alternate-week exposure, Jack Benny is the No. 3 Nielsen fave among tv viewers in the N.Y. area, Nielsen report for Dec. 11 projected Benny into an almost neck-and-neck status with "Lucy," trailing the latter by only a point.

Jackie Gleason is in No. 1 spot with 48.9. "Lucy" copped a 42.5 with Benny garnering 41.1. Other highlights of N.Y. polling: "Dragnet" down to No. 9; Milton Berle No. 10.

McConnaughey's Naming Up Again

Washington, Jan. 11.

President Eisenhower yesterday (Mon.) resubmitted to the Senate the nomination of George C. McConnaughey as FCC Chairman. McConnaughey was given a recess appointment last fall but efforts by his sponsor, Sen. Charles W. Bricker (R., O.), to have him confirmed during the recent special session were blocked by Democrats.

Sen. Warren Magnuson (D.-Wash.), who takes over this week as chairman of the Interstate Commerce Committee, succeeding Bricker, plans to call a hearing next week to consider the nomination. Whether any opposition will develop is uncertain but several Democrats on the committee have indicated dissatisfaction with McConnaughey's qualifications.

One question almost certain to be raised is McConnaughey's former identification through his legal practice in Ohio, with the Ohio Bell Telephone Co. in proceedings before Ohio Public Service Commission for increased rates. McConnaughey was formerly chairman of the Ohio Commission. FCC has jurisdiction over interstate telephone rates.

COE CHECKS OUT OF TALENT ASSOCIATES

Fred Coe has quietly divested himself from any affiliation with Talent Associates. The latter, responsible for several major shows on NBC-TV, including the Philco-Goodyear "Television Playhouse," has for several years functioned as Coe's agent and they rose together as a bigleague factor in the production of original dramatics.

Coe, who has a longterm pact with NBC, was relieved of "TV Playhouse" as the production factotum when he pacted with "Lux Video Theatre" as a consultant with emphasis on scripts in a setup that has since been dissolved. Coe retains his production hold on "Mister Peepers," starring Wally Cox, and as mastermind on the every-fourth-Monday "Producers Showcase" spectaculars.

Slim Chance of Any Drastic Policy Change for NCAA Grid in '55

Telecasters came away from the National Collegiate Athletic Assn. meetings of last week with the view that collegiate athletic chiefs, as a body, are the most static men they've ever had to deal with. Though a final decision as to exactly what kind of video coverage will be allowed in college grid will be left until later in the month when the new NCAA-TV committee can hand down its decision, industryites and sports reporters alike were of the impression that, with a minor modification here or there, tv and football will have the same tightly restricted mating as in the '54 season.

A straw vote taken at the meeting of college planners showed 84 of them to be in favor of a slightly relaxed version of the last NCAA-TV plan, which restricted coverage to one carefully chosen game a week; 81 members were in favor of the old plan itself; but there were only 37 votes for a national-regional type setup which (1) provides the usual eight NCAA regions; (2) colleges be allowed unlimited local coverage on home games and one time on an away game; (3) schools be permitted to telecast across regional lines at least once during the season; (4) a school be restricted to either regional or national televising but not both and, (5) schools be allowed to negotiate own tv deals with consent of game opponents. Two other alternatives for handling tv and college football next season received no more than five votes total, so it looks like the old plan (with minor changes) sparked by the Eastern Collegiate Athletic Conference's 101 voting members (the largest single block in NCAA), will hold forth in '55. That is, unless the Big 10 Conference, which had strongly voiced favor of a regional plan, causes fright by withdrawing from the org as promised if its recommendations aren't adopted. This, though, is seen by some Big 10ers themselves and certainly other NCAA members as not much of a genuine possibility.

More 'Liberal' Choice of Games

But to mollify the Big 10 and the tele networks, the NCAA-TV committee is expected to allow more elasticity in choice of nationally televised games next fall. Instead of restricting the setup to a game from each area, the setup calls for more "liberal" (not clearly de-

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Philco's Desmond Coin for Mutual

Atlantic City, Jan. 11.

Johnnie Desmond, who has been on Don McNeil's "Breakfast Club" for the past nine years, will be featured on a new show, "Phonorama Time," sponsored by Philco over the Mutual network Saturdays at 11 a. m. starting the second week in February.

Raymond B. George, v.p. in charge of merchandising for the Philco Corp., announced the new program to 1600 distributors attending Philco's winter convention meeting here in the Warner Theatre. George said the program will be aimed at teenagers with Desmond to have as a guest artist each week a well-known disk jockey. Show will be for half hour, and will be aired over 565 stations to a potential audience of 3,127,000. Sale of Philco phonographs is program's objective.

McGannon Exits DuM

Donald H. McGannon, the No. 2 man in the DuMont network setup, ankled the network this week after several years at the web. McGannon, who was assistant director of the web under Ted Bergmann and also helmed the DuMont owned stations as general manager in charge of the o&o's, is said to have felt that in light of the sale of WDTV in Pittsburgh to Westinghouse and other cutbacks at the web, many of his responsibilities were cut out from under him.

He's talking to several parties about a new spot, among them Westinghouse, where his old boss, Chris Witting, is prexy. He hasn't signed a deal yet, however.

NBC Radio's Det. Setup

Chicago, Jan. 11.

Importance of Detroit as a source of network coin has been formally recognized by NBC.

Web is setting up a sales office in the motor city to be managed by Robert (Bud) Swats Jr., who has been working out of the Chi central division headquarters since he joined NBC in 1952.

GE's $2,000,000 Radio-TV Center

Schenectady, Jan. 11.

Construction by General Electric Co. of a $2,000,000 radio and television center, including a studio designed specifically for color videocasting, will be started soon, in the Schenectady area, for completion by mid-1956. The site will be selected within 30 days, according to Robert B. Hanna, Jr., manager of GE broadcasting stations.

The center, occupying nearly an acre of land, will include three television and two radio studios—for use by WRGB and WGY, now housed in separate buildings at the GE main plant. It will be not only a television setup surpassing, GE says, those in larger cities like Cleveland and Detroit, but also a transmitter sales stimulus and probably, in certain respects, a company laboratory-study project. All present color studio operations, nation-wide, are adaptations, not original designs, GE states.

The largest studio will be an auditorium seating 300, big enough to accomodate a symphony orchestra or a moving automobile. A giant master control room of more than 4,000 square feet will provide control for radio and television.

NARTB NAMES SITRICK

Washington, Jan. 11.

National Assn. of Radio and TV Broadcasters has appointed Joseph M. Sitrick, assistant chief of the Voice of America international press service, to the new post of Manager of Publicity and Informational Services.

His duties were formerly under John H. Smith, Jr., who recently resigned as Manager of Public Affairs to join the Chrysler Corp. in Detroit.

Lotsa ABC Hoopla To Commemorate 20th Anni For Block's 'Ballroom'

ABC is shooting the works on Martin Block's 20th anni celebration of his "Make Believe Ballroom" stanza. Radio network will air approximately five hours and 20 minutes of his all-star show from the Manhattan Centre, N. Y., on Feb. 3, while locally, WABC will carry six hours and 40 minutes. On tv, the network will pick up a portion of the show—how much hasn't been determined yet — while WABC-TV will carry nearly two and one-half hours.

Block is coupling the show, which will run in two portions for some six and one-half hours on Feb. 3, with the March of Dimes campaign, with all proceeds of the show going to the polio drive. Already booked for the segments, which will run from 2:35 to 6:45 in the afternoon and from 8 to 10:30 at night, are Jackie Gleason, Julius LaRosa, Teresa Brewer, Don Cornell, Kitty Kallen, the DeMarco Sisters, Denise Lor, the McGuire Sisters, Joel Grey and the Chordettes.

Radio web will carry the hoopla from 2:35 to 6 p. m. and 8 to 9:55, while WABC radio will carry it in its entirety. WABC-TV will televise the affair from 2:35 to 4:30 and from 8 to 8:30 that night. It was on Feb. 3, 1935, that Block started his "Make Believe Ballroom" on WNEW, N. Y. He moved over to ABC last January.

Looks Like Lamb Case Is Heading For an Impasse

Washington, Jan. 11.

Federal Communications Commission's inquiry into charges of misrepresentation by broadcaster-publisher Edward Lamb regarding alleged onetime Communist associations have come to something of an impasse. With the government's affirmative case apparently concluded, Lamb, through his attorneys, have petitioned Examiner Herbert Sharfman to call the whole thing off. In view of the lack of "any credible evidence of any consequence" against Lamb, they have contended, further hearings would be only "an extravagant waste of time and effort" to all concerned.

Hearings are presently set to

(Continued on page 46)

Sunbeam's $50,000 Frown

Perrin Paus, agency on the Sunbeam account, put up a $50,000 squawk last week when the Max Liebman Sunday night "Good Times" spec only allotted 31 minutes of the hour-and-a-half attraction as Sunbeam's portion of the show while the co-sponsor, Hazel Bishop, was given 59 minutes. Each of the two clients share equally with 45 minutes apiece.

Situation arose when the early portion of the show ran overtime. This necessitated some last-minute reschedulings, with result that the commercial allocations came out lopsided. Perrin Paus screamed the next day and demanded a readjustment on the cost to the client. About $50,000 in rebate was involved and NBC agreed to rectify matters.

Sunbeam and Hazel Bishop pay $150,000 each per spec.

Dallas, Too, Chimes in With A 'Get Out of Town' Plea to TV

Dallas.

Editor, VARIETY:

Just as the average human is blind to the good qualities of his "in-laws"—so the networks seem to overlook the abilities of their affiliates. In so doing, they are missing a chance to strengthen television as an entertainment and information medium—missing a chance to add new life and scope to network programming.

During the formative days of the industry, each affiliate was fully occupied with the job of whipping into shape the type of local organization best suited to its needs. Operating in temporary quarters with skeleton crews and always struggling to "get out of the red," most stations were in no position to devote time and talent to a network feed. Now, the picture has changed. From the standpoints of technical facilities, personnel and know-how, many stations are well qualified to act as extensions of the network's program and engineering departments.

WFAA-TV, for example, has supplied a wide range of telecasts to nationwide audiences. Style shows, exhibition baseball, grid-iron contests (such as the annual Cotton Bowl classic and NCAA games) and news pickups have been handled by our staff members, working alone or with network representatives. Actually, we are able to supply service on pick-ups much more complicated than any requested so far. All of the news feeds, for example, have been limited to studio originated or filmed segments. There is no reason why live remote originations could not be used, if only to add background. Increased use of this technique could lift network newscasts to a new high by lending an air of immediacy that the

(Continued on page 40)

Hubbard Hood Upped

Cincinnati, Jan. 11.

Hubbard Hood, WKRC sales manager for the past three years, has been upped to general manager of the station.

The post had been served by David G. Taft, executive vice president of Radio Cincinnati, Inc., comprising radio and tv operations.

Liebman, NBC In Pact Huddles

Max Liebman's contract with NBC-TV, to which he is committed for the 1954-55 season of weekend "color specials," is in the process of being renegotiated. It's understood that under the new pact, made before expiration of the of the original first-year papers, the weekend color spectaculars will be under more rigid control by sponsors. As a matter of fact, the underwriters (Oldsmobile for the one-a-month Saturday shows and Sunbeam and Hazel Bishop for the Sunday specolas) have long since stepped in to exercise greater control, but the new clauses are an attempt to legalize the authority.

The talent phase of the big-big 90-minute stanzas may be a stickler. Liebman has a number of name and other performers under his wing, but he could not use them as freely as he wants where control of formats, etc., is vested in the sponsors.

TV 'GAME OF WEEK' SCRAPPED BY ABC

The televised baseball "Game of the Week," which for the past two years has been carried by ABC-TV on Saturdays for Falstaff Beer plus a co-op net, will probably find a new home this year. ABC-TV has decided to drop the feature after meeting with Falstaff execs last week. Web claims that the brewery wanted to cut the package price to the point where it wouldn't prove profitable to carry the games.

Web has contracts for network coverage with three teams, Cleveland, the Chicago White Sox and Brooklyn, but will probably turn the rights over to Falstaff, who is shopping at the other nets, with CBS-TV reportedly most interested in picking up the games and currently negotiating with Dancer-Fitzgerald-Sample, Falstaff's agency. ABC-TV will remain dark on Saturday afternoons next summer.

NBC-TV is considering putting on a "Game of the Week" on its own, riding it as a sustainer, if necessary.

WCBS-TV Daytime Biz

WCBS-TV, the New York flagship of CBS, has wrapped up two substantial schedules of daytime business, with one of them unusual if not unprecedented in local television. Schaefer Beer has been pacted for 10-second spots on a 16-a-week ride in what shapes as the biggest daytime drive by a lager outfit. Contract starts Jan. 24.

In the other deal, My-T-Fine, currently with a fat and exclusive sked on major rival WRCA-TV, is the NBC key, switching a major portion of the budget—about 60% of its $5,200 weekly outlay for spots, to WCBS-TV. Remaining on the NBC o&o are spots basically in and adjacent to kid-slanted shows. Reshuffle starts Jan. 22.

Major Leagues' 200G to Liberty

Chicago, Jan. 11.

Compromise settlement of the $12,000,000 antitrust suit filed against 13 major league baseball clubs by the bankrupt Liberty Broadcasting System has been agreed to by both sides. Under terms which must be okayed by the Bankruptcy Court, ball clubs will pay Liberty $200,000 for dismissal of suit charging them with illegal restrictions on baseball broadcasts.

Case was filed in U. S. District Court here in February, 1951, and was due to be tried April 18.

HAL MARCH TESTED AS COCA REGULAR

Imogene Coca, who's "tried out" more than half a dozen male supports since launching her NBC-TV Saturday nighter last fall, will have a new vis-a-vis in Hal March. However, the web is going easy on championing March as a mainstay for the comedienne. He's down officially for a pair of successive shots, on Jan. 22 and 29, with his future status on the show to be judged on the basis of those two outings. (Some weeks ago, a William Morris Agency staffer let out word that Jack Carter was to join the Coca show as a regular, but that proved unfounded and Carter has been set instead for a series of cafe dates).

Ready, Witting & Able

The one-year-after saga of Chris Witting as prexy of the Westinghouse stations adds up to one of the major upbeat yarns in the industry—encompassing a span in which Westinghouse projected itself as one of the more vital components in the "owned & operated" sphere.

The FCC's okay last week of the Westinghouse purchase of Pittsburgh's WDTV from Allen B. DuMont for $9,750,000 (the biggest chunk of coin ever involved in a station transfer) came as something in the nature of a birthday token, virtually day-and-date with Witting's inheritance of his one-year stripe as the Westinghouse broadcasting factotum.

It was a year which saw Witting move from tv (as DuMont managing director) into an entirely new sphere of operation for him—radio, devoting nine out of 10 working hours daily as Westinghouse Broadcasting Co. prexy to the AM side and in the process transforming a "sick baby" into a healthy, solid offspring. It was a year that saw five 50,000-watt WBC stations hike their dollar volume in local sales by 30%, with one station announcing a 53% rise; another 42%, a third by 36% and the fourth by 10%. (Fifth matched its '53 earnings.)

It was a year which saw Witting parlay the Westinghouse station property valuations to $75,000,000 through acquisition of KPIX in San Francisco for $6,000,000 and only recently WDTV in Pittsburgh. (Westinghouse now has radio stations in Boston, Springfield, Philadelphia, Pittsburgh, Portland and Fort Wayne; tv stations in Boston, Philadelphia, San Francisco and Pittsburgh, with an appeal hanging fire on its Portland tv application.)

It was a year which saw Witting zing up the combined programming operations by bringing in Dick Pack (ex-WRCA AM&TV, ex-WNEW) as WBC's national program chief, this in turn culminating in a succession of talent contracts (Moon Mullins at KEX; Rege Cordic at KDKA; Mac MacGuire at KYW; Thomas A. Bennett Jr., as program manager of KDKA), with resultant hypos all along the line. To top it off, Pack is currently negotiating for a Bob & Ray return to their Boston home base via a cross-the-board 5 to 6 WBZ show to be taped in New York. So effective has been "Operations Pack" that NBC, it's understood, is planning to follow suit and name a national program manager for its o&o stations.

And as Witting assembled the top management teams of the combined radio operations in New York last week to blueprint "Operations '55" (in which tv talk was totally absent) there was an unmistakable air of cockiness over the bright AM prospects, in national sales, local sales, programming and ratings, in which everybody pledged a "ready, Witting and able" allegiance to the boss man.

ABC'S 'NO DEATH IN THE AFT.'

TV and Art

Dialog between Ed Murrow and Francis Henry Taylor, director of the Metropolitan Museum of Art, N. Y., on CBS-TV's "Person to Person" last Friday (7):

Murrow: Well now, this is something I've been wanting to ask you. Is there any place for television in art's future?

Taylor: I would think that television is the most important vehicle for the dissemination of art that has ever come to hand. I think it is just as important as the invention of printing in the 15th Century. After all, before words, we had picturegrams, we had images to express ideas; and today we are able, through television, to transmit ideas in visual form to mass audiences who have never had that type of visual experience in their lives, and I think that we will see in the future that museums particularly will devote more of their energies to broadcasting exhibitions just as the symphony orchestras and opera are broadcasting classical music to immense publics today.

Murrow: What do you think is wrong with television now?

Taylor: Well, I think that it's a gadget that the people who are in the field haven't quite got the idea how to use it, and I think that sooner or later we're going to move away from the soap opera into more serious entertainment, things that people really want.

NARTB to Study TV Viewer Attitudes on Wine, Beer Plugs

Miami Beach, Jan. 11.

National Assn. of Radio and TV Broadcasters is planning a study of tv viewer attitudes in connection with advertising of wine and beer, Assn. prexy Harold E. Fellows revealed here today (Tues.) in an address to the U. S. Brewers Foundation.

Fellows also disclosed that NARTB is planning to expand its tv Code Review Board's monitoring and reporting service. These plans, he said, were reported to the House Interstate Commerce Committee in complying with a request for information on steps taken and proposed to be taken by the broadcasting industry to reduce wine and beer commercials.

Committee, in a report last August, suggested that (radio and tv) beer and wine advertising be eliminated or curtailed through voluntary action of the broadcasting industry. Report was issued in connection with the Bryson Bill to outlaw interstate advertising through all media of alcoholic beverages.

NARTB has advised the committee that beer and wine commercials on tv have been considerably toned down. Fellows told the brewers. Assn., he said, has reported to Congress: "What was once a growing tendency toward objectionable techniques in the dramatized presentation of these products has been substantially reduced. Certain sequences which have been regarded as irritating to some viewers such as excessive

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'Space' Spectacular

RCA is off on the most ambitious venture of its career. The giant electronics company threatens to do what no one in America has been able to accomplish: find parking space. Space-spotting is achieved via the "TV Eye" developed by RCA. The closed-circuit spotter has already gone into action at Oakland, Calif. It's used by the Downtown Merchants Parking Assn. there to enable an attendant at entrance booth to detect vacant areas on the car lot.

"TV Eye" camera, compact and light in weight, is mounted on a light standard overlooking the lot and connected to a 21-inch tv receiver installed in the entrance booth. When a motorist drives into the lot, the attendant, without leaving his stand, has only to looksee the telescreen to locate a vacancy.

Any questions?

'Keen' In Bowout After 17 Years

Although CBS Radio is upbeat on one hand (see separate story) it's up and down on other fronts. "Mr. Keen, Tracer of Lost Persons," a going-steady-with-CBS for 17 years, was dropped as of last Friday's (7) airing. The network had presented "Keen" as a cross-the-board quarter-hour at 10 p.m. for the last few months, although for virtually its entire career it had been a once-weekly half-hour. "Keen" may return to its former 30-minute status.

The "Mahalia Jackson Show" is being cut to 10 minutes, down from 25. Singer had been slotted 10:05 to 10:30 p. m. Sunday. New berthing is to 10:15. Web figures the capsule version may be more attractive to prospective clients.

On the rosier side is "Gunsmoke." Western series was sponsored by Liggett & Myers (for L & M Filters) in its Saturday daytime version playback of the Saturday nighttimer. Cig outfit cancelled and the network's "Saturday Theatre" was to preem last week (8). Then the tobacconist changed its mind and reinstated the repeat edition. It seems the network's sales and research sleuths showed "documentary evidence" of the show's pull in the form of rating and audience charts.

Flock of New TV Entries for CBS, More Bob Crosby

CBS-TV has a flock of new entries on its upcoming agenda, to supplement the current shooting on the new Phil Silvers telefilm series, as a contingency to plug any holes that may arise in '55 in event of sponsor cancellations.

Efforts thus far to latch on to a client for the Silvers comedy series have been unrewarding, but this is not deterring the network from stocking its shelves with additional half-hour items for future use.

New entries include a 30-minute Orson Bean comedy show, now in preparation, with a New York origination; a Johnny Carson comedy series also to originate out of New York; a half-hour nighttime showcasing of Bob Crosby (this would be in addition to his current cross-the-board afternoon stanza) and a film series called "The Mighty O" based on the heroics of the U. S. Coast Guard.

'Space Patrol' Vanishing

ABC-TV will drop "Space Patrol," its Saturday morning Coast-originated juve entry, on Feb. 26, and will go out of network service except for the filmed Ed McConnell show. Web had lost Ralston as an alternate week sponsor some weeks ago, and allowed Nestle, the other bankroller, to exit its contract so the show could be dropped.

Program, which is owned by Mrs. Helen Moser, was dropped by ABC Radio a couple of months ago. It ran on the web some three years.

NEW DISNEY PIX SPARK FORMAT

ABC-TV is contemplating a foray into the late afternoon field next fall with an hour of film programming at 4 p. m. to precede the Walt Disney "Mickey Mouse Theatre" which will air cross-the-board at 5. As a corollary to the project, the web may set up a special daytime sales unit which would be headed by Charles (Chick) Abry, presently national sales manager, and would install Trevor Adams, sales chief of WABC-TV, the web's Gotham flagship, as eastern sales manager with the national post abolished.

Final decision on the project should come this week, with the return from the Coast of ABC prexy Bob Kinter. Kinter formalized details of the Disney project while on the Coast, with Disney slated to turn out 20 weeks of programming, involving production of 100 hours of brand new film footage. Series would be shot at the Disney studios in Burbank rather than at the new Disneyland Park, and possibly would involve Disney's dropping of one or more theatrical features. Tentative starting date is the beginning of October.

Since the web has contract cables from 4 p. m. to midnight, it's considering installing an hour of rerun films in the 4 o'clock slot preceding Disney's moppet stanza. Films would be either network reruns or syndicated properties, but they would be a selective group that have had limited exposure, either regionally or locally or on limited nets. Programs would be sold on a participating basis, with present plans calling for a pricetag of not quite $2,300 per participation. Web is planning on 70% to 80% coverage, and if it doesn't achieve the proper station clearance will forget about the project. Another condition is that the films be presold before ABC puts them on.

Projected daytime sales unit would sell both the Disney and the film programs, as well as any other daytime properties as might exist. Latter would include "Breakfast Club," if it's still on tv, and soap operas, if the web decides to go ahead with them. Abry, who would head the daytime unit, is currently national sales manager at the web. His post would be abolished, and his duties taken over by sales v.p. Slocum (Buzz) Chapin, who in many ways duplicates the function at present. Meanwhile, Adams would move over from his WABC-TV slot to become eastern sales manager, a post which was wiped out in the big personnel axing in September.

Web is talking to MCA about filmed product for the two 4-5 p. m. half-hours, with the old "Chevron Theatre" (regional on the Coast for

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NBC Radio May Follow WLIB Lead in Playback Of CBC 'Investigator'

The first U. S. broadcast of "The Investigator," Canadian Broadcasting's controversial parody on the activities of Sen. Joseph McCarthy, elicited a relatively large degree of interest in N. Y. where it was heard, despite the fact that the soion has virtually been out of the news during the past several weeks. However, what seems particularly significant is that WLIB, the indie radio station airing the hour-long recording, witnessed a great decline in McCarthy sympathizers from what they were a few months back. It's reported NBC Radio may undertake a 55-minute broadcast of the show.

For the show, sponsored by B&C Recording Co. which has recently started merchandising copies of the CBC broadcast in the U. S., WLIB got about 500 responses so far (broadcast was a week ago today (Wed.) but only five were pro-McCarthy.

CBS Radio's $54,000,000 Biz in '54 Ain't Hay; Execs Still Bullish on AM

Smooth Tongues But—

The irony of a situation in which the four radio webs find themselves (in direct contradiction to their own pressing needs) pitching an "all radio" cause still exists. Recently it was BBD&O which first handed out the assignments with the nets complying. Today (Wed.) it's N. W. Ayer to whom the webs will lay out the virtues of radio. Shortly it'll be Dancer-Fitzgerald-Sample, and then probably other top Madison Ave. offices. Setup begs for comparison to the John Alden fable: smooth tongued but in no position to speak for themselves.

After much trade talk about the decline in network radio only, BBD&O, wanting to brush up on the virtues of the medium, told each of the webs its particular angle in building radio, further asking that no specific mention of the value of network radio be made (thus avoiding any possibily invidious comparisons to local and spot audio). And now, almost as if to insure that the webs keep it general and keep it clean, Radio Advertising Bureau (promotion unit for the whole radio industry) has been brought in to do the booking for the four networks' joint spiel.

'Father' Facing Lorillard Axing; Can't Get Rating

Indications are that "Father Knows Best" may be the next major casualty on the tv network program rosters. The Sunday night at 10 CBS-TV film entry starring Robert Young (based on his former NBC radio series) is sponsored by P. Lorillard Co. on behalf of its Kent cigarets via Young & Rubicam and went into the slot in the fall as replacement for "The Web."

It's understood Lorillard may cancel out in March, at the end of 26 weeks, because of the show's inability to cop a rating. It's opposite the Loretta Young Show on NBC-TV, which manages to grab off the cream of the 10-10:30 audience.

"Father" is a costly ($35,000 weekly) package and has been regarded as one of the more qualitative of the new vidfilm entries. However, the fact that, once Ed Sullivan's "Toast of the Town" checks off at 9 o'clock, NBC with its "Television Playhouse" gets much the better of it until 10:30, looms as an important factor. The Celeste Holm series in the preceding 9:30 to 10 CBS slot (now off) didn't help matters much either.

TOM BENNETT TO HELM PITT'S KDKA

Pittsburgh, Jan. 11.

Thomas A. Bennett Jr. has been appointed program manager of KDKA. He succeeds Robert E. White, who left to become associated with a tv-radio packaging outfit in New York. Since last August, Bennett has been a consultant to the Office of Private Cooperation, U. S. Information Agency, staging and recording symphonic salutes between major American orchestras and those in Europe.

A one-time arranger for Ozzie Nelson's band, Bennett was the producer of NBC's "Chamber Music Society of Lower Basin Street" and headed Fred Waring's program department for five years. He also produced-directed "Great Plays," NBC Symphony, "Magic Key of RCA"

The noise you hear in and around 485 Madison Ave. these days is over and above the din of New York's w.k. traffic. It's CBS punching hard in behalf of radio. If the aural sphere is shedding some of its coin poundage and on a "treadmill to oblivion," you can't prove it by talking to the vice presidents and other executives in charge of thisa & thata. Columbia's $54,000,000 in radio billings for 1954—and PIBers don't lie—ain't exactly hay in a sphere that's supposed to be on the way to the cemetery. (Even NBC's $33,000,000, while far behind its No. 1 rival, doesn't suggest that there's a wake around the corner, although the statistic is hardly one to inspire great hope for the future of the medium from that web's point of view.)

The CBS theme is definitely "Operation Salesman" even if the favors are small. It's ordinarily a tiny item, for instance, that CBS Radio has named an account executive in San Francisco. But to John Karol, veepee over network sales, it means that, for the first time in his memory (and he's been with the web for about 20 years) CBS will have more than one radio man on the Coast. The new a.e. in Frisco, serving the Bay Area and Northwest, is Robert S. Jones, working under the Hollywood auspices of Bok Reitzel, CBS Radio's Pacific Coast chieftain over sales. Similarly, there's an a.e. appointment in the Detroit office, with Wayne J. Wilcox assigned. Detroit has been a one-man office (Ben Lochridge is the manager) for half a dozen years. A month or so ago, CBS added two men to the New York sales staff (Jack Mann and John Callow) and Karol is figuring on stocking up with more sales power.

NBC's theme is spots, also with a Detroit angle. William B. Buschgen, ex-accountant exec in the N.Y. office of the web's spot sales division, moves on to Autotown as radio manager. He replaces Paul Mensing, who becomes manager of the Central Division of SS in Chicago. Also tapped by George Dietrich, national radio manager of SS, is Sallie Wareham, who becomes production supervisor in New York, under H. W. Shepard, new business and ad manager.

CBS is on a sales binge too—"binge" meaning by the new 1955 standards. Brown & Williamson's Viceroy Cigs, already backer of two-a-week of the "Amos 'n' Andy Music Hall," has not only renewed the pair but added another in behalf of its Kool. Carter Products

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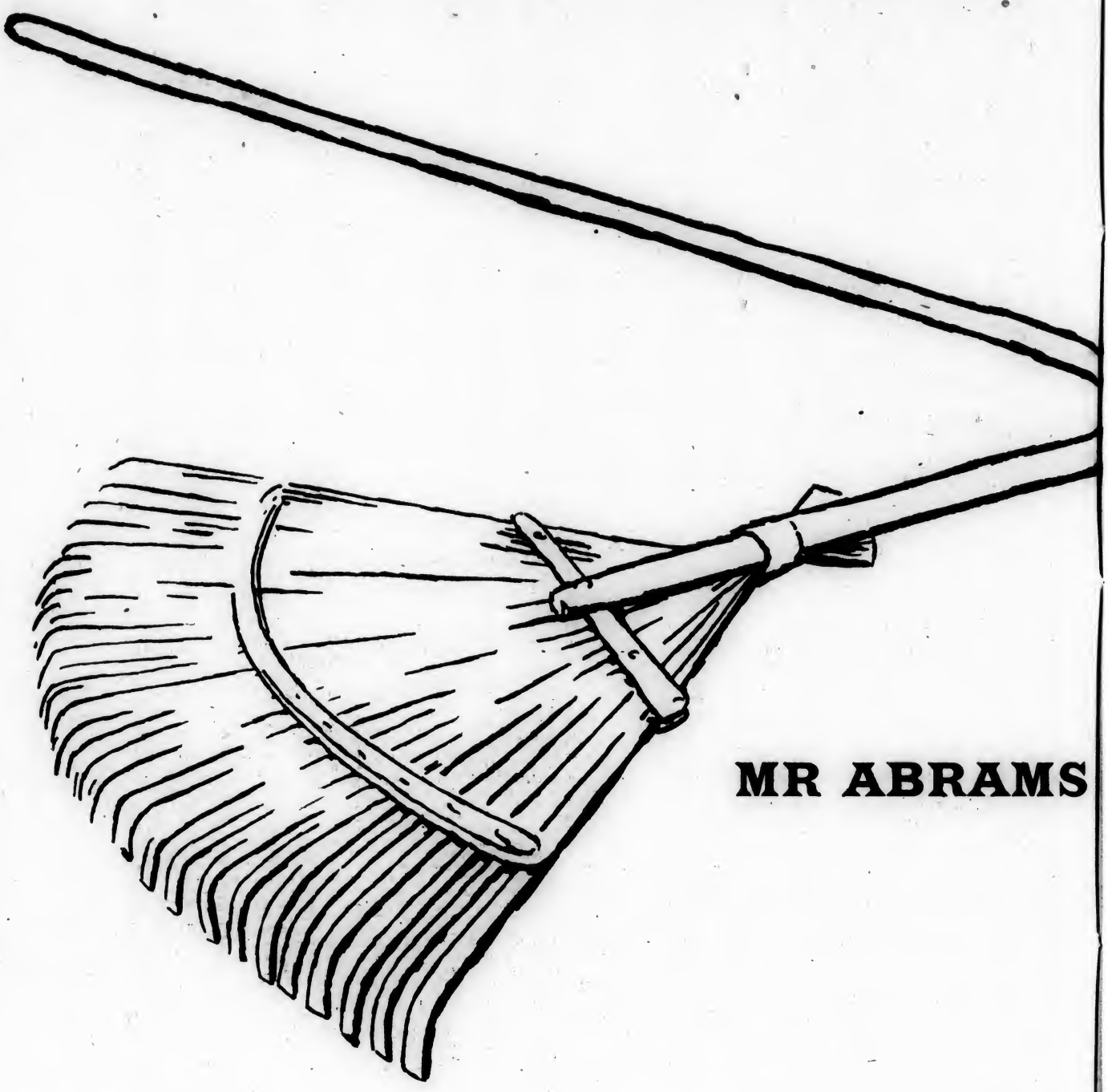
'B'fast Club' on TV Dies of Starvation

ABC's simulcast version of "Breakfast Club," which a short time after its bow on tv reached nearly to the half-way mark on sponsored segments, now faces the prospect of becoming a television sustainer, though it's practically SRO on radio. Quaker Oats, the last remaining video bankroller, has informed the web it's on a prowl for another show and will drop its "Breakfast" sponsorship next month.

Web programmers are doing some soul-searching about the show with the prospect of axing it completely being carefully considered. Since the web's next daytime move will be in late afternoon time via Walt Disney's hour-long kidstrip next fall, the network is thinking in terms of putting all its daytime eggs in the afternoon basket and forgetting about the morning. In such a case, "Breakfast" probably would be dropped. Meanwhile, the net is considering selling the tv version of the Chi originator on a participation basis instead of in quarter-hour segments as heretofore.

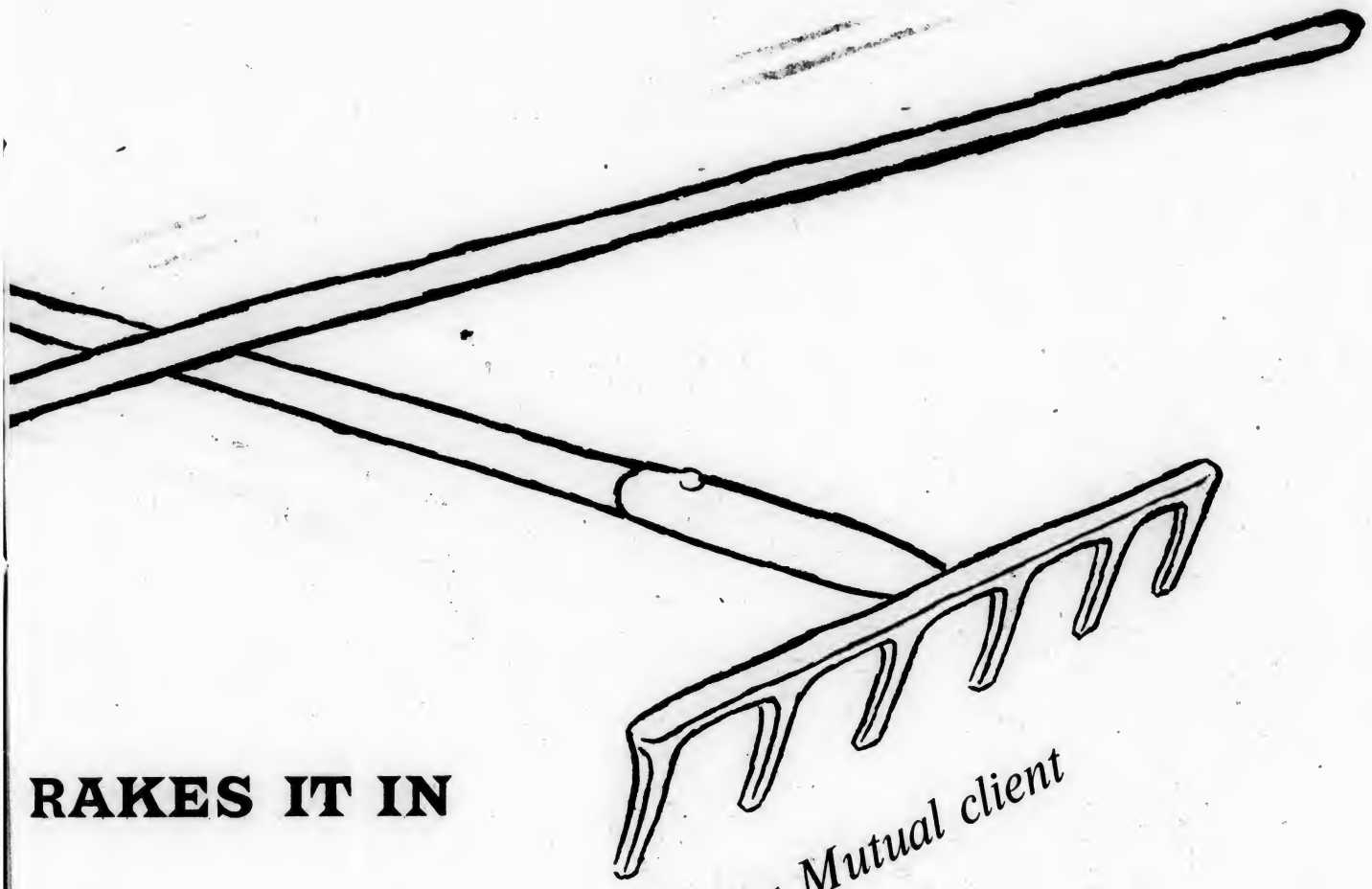


MR ABRAMS

One of the most penetrating analogies of the relative merits of radio and television that we've seen came recently from Mr. George Abrams, Vice President in charge of advertising for the Block Drug Company. Mr. Abrams speaks as a man who buys both network radio (Mutual only) and television. And he speaks from the ideal vantage point of a rising sales curve.

Radio, says Mr. Abrams, is like a bamboo rake; television is like a metal rake; they resemble each other superficially but perform essentially different tasks. For example, the close-set tines of a bamboo rake pull in lots of things that slip easily through the gap-toothed metal rake. Then, warming to the subject, Mr. Abrams set down the advantages that he is getting from use of Mutual's bamboo rake:

"When you reach an American family for 1/20 of a cent why not tell every advertiser in America about it; and as loudly as possible. Even a government postcard today costs you two cents, but that's unaddressed and undistributed. Why, for that 2¢ alone, radio can bring a message into 40 homes—not a single home! But this low cost leads to another advantage—*repetition.* If my commercial message is only costing me 50¢-per-1000 each day that it goes on the air, then five messages a week are costing



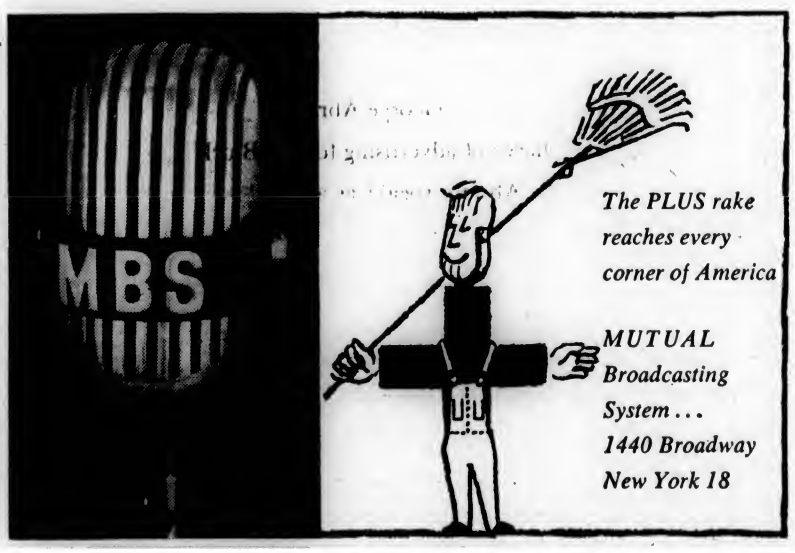
RAKES IT IN

the down-to-earth story of a Mutual client

me only $2.50. *How inexpensive can you get? How low can your advertising cost become?"*

Mr. Abrams' analogy of the bamboo rake is particularly apt for Mutual. Because Mutual's model has even more teeth than the other network rakes ... 572 of them in the form of affiliated stations — almost twice as many as any other network. They sweep farther and finer than the other networks can. And like bamboo, Mutual is mightily flexible and economical.

Actually, Mutual has many rakes; there's one nicely balanced for the grip of every advertiser. Like you for instance. *Can we help you rake it in too?*



EDWARD P. MORGAN AND THE NEWS
With Morgan; Joe McCaffery, announcer
Director: Marty Pinsker
15 Mins.; Mon.-thru-Fri.; 10 p.m.
AMERICAN FEDERATION OF LABOR
ABC, from Washington
(*Furman, Feiner & Co.*)

Edward P. Morgan, who left a lucrative spot in New York as news director at CBS to take an even more lucrative one in Washington with the American Federation of Labor and ABC (as a staffer, incidentally), has changed the format of the AFL newscasts considerably from what they used to be with Frank Edwards on Mutual. Morgan's doing virtually a straight news report, contrasted with the Edwards commentary.

Whether it's due to Morgan's own size-up of the function of a union-sponsored news show, or a reflection of AFL policy (it will be recalled that Edwards exited the union last summer when the AFL brass complained his programs contained too much pro-labor bias), the straight-news treatment certainly puts the AFL in less of a partisan light. Of course, Morgan devotes more attention than the average reporter to matters directly affecting labor, but even here he plays it down the straight and narrow. All of which means that the show is less of a propaganda piece and more of a public service and a service to those union members interested enough to listen.

As to Morgan himself, one of his publicly announced reasons for taking the job was to get back into the on-the-air saddle after a couple of years of desk work. He's got a brisk and authoritative delivery and a sharp sense of news values. Although on the shows caught he had a tendency to stumble a little, this can be attributed to his absence from the microphone, and it's certain that in a couple of weeks he'll be back in shape. Morgan winds the show with an editorialized featurette, at least one of which (on Marian Anderson on the eve of her Metopera bow) was somewhat overlong and at times a little irrelevant to the actual news itself.

One basic fault with the straight-news setup as it now stands on ABC. Morgan's show is preceded by a five-minute news wrapup four nights a week, and there's some repetition. Although the capsule is part of an overall sales philosophy at ABC and is part of a three-a-night package sponsored by the same bankroller (Aero-Mayflower), a listener who catches the fiver can't be blamed for turning his dial when he hears another newscast coming up, which certainly is detrimental to Morgan and the AFL. A little rescheduling's in order here. *Chan.*

SPORTS REVIEW
With Jimmy Powers, others
Producer: Steve White
15 Mins., Mon.-thru-Fri., 6:15 p.m.
Participating
WRCA, New York

WRCA has evolved what it seems to feel is the best and only way to present a sportsnews show. A couple of that species which preemed last week followed a fairly specific formula which, however, by no means restricted the upbeat characteristics of the shows. The one under review here is Jimmy Powers' "Sports Review," which was caught last Friday (7) at 6:15 p.m. Producer Steve White was responsible for working to a fine point a familiar formula. Powers, though less experienced by far than Mel Allen whom he replaced in that general time period for WRCA, was so guided as to lose none of the flavor of a good sportscast.

Powers (as with Lindsey Nelson at 11:15, another show produced by White) opened with the sports "headlines" (a custom as old as participating sponsor Ruppert Beer's association with sports) and then went into a rapidly-paced lookseе at the day's events. Briefie stuff was accurate and all-inclusive.

Since Powers has 15 minutes per night while Nelson settles for a five-minute strip later on the former has time for interviews. News of sports was lean when Powers was caught so the show spent an overlong time in interviewing some pro basketballers, including players Bob Wamser and Bob Cousy. There's where Powers, originally (and still) a sports columnist for the N.Y. Daily News, fell short. While he did sharp job in reading copy, he occasionally got tongue-tied in his own adlib queries. He got better as the session with the players progressed, but he remained slightly too loquacious, particularly since the guys on the other end of the mike seemed experienced in such matters. *Art.*

PULSE
With John Wingate, Gabe Pressman, Dan Peterson, Bill Hanrahan, Sydney Smith, Phil Alampi, Fleetwood, Herb Sheldon, Lindsey Nelson
Producer: Steve White
Director-writer: Draper Lewis
120 Mins., Sat., 9:30 a.m.
Participating
WRCA, New York

Steve White, program chieftain at WRCA, NBC's New York flagship, has designed an ambitious local layout that ought to serve as a model for any station seeking to widen its coverage of local news and events and very possibly its audience at the same time. It's called "Pulse," and employing the station's top personalities, is an entertaining and informative weekly wrapup of local news, events and features. Without any onus intended, it's a widely expanded version of Bill Leonard's (WCBS) "This Is New York," with plenty of other departmental trappings added to make it a solid bet to capture the fancy of Gothamites.

Logically enough, White has departmentalized the two-hour stanza, with newscaster John Wingate heading the entire shindig as editor-in-chief. Gabe Pressman, the former World-Telegram & Sun staffer, covers the local newsfronts with a mobile unit and a tape machine. Dan Peterson is stationed out at Idlewild Airport with a remote unit to interview incoming celebs and give the airfield weather reports. Bill Hanrahan, one of the station's top disk jockeys, plays disks and covers the dance and jazz spots, telling who's where. Fleetwood, the night-owl classical jock, dittoes on the concert and opera front. Sydney Smith, the femme specialist, handles Broadway; Herb Sheldon talks to the kiddies; Lindsey Nelson covers sports; and Phil Alampi is the home gardening and do-it-yourself specialist. And Wingate, aside from acting as the human switching center for all this handles the five-minute news inserts which include national and foreign breaks as well as local.

Done over a two-hour span, all this can start to get repetitious, in spite of a thoroughly professional lineup of performers. But it doesn't, except for the news. Credit here should go to Wingate, White and director-scripter Draper Lewis, who have decided to give the entire segment a light treatment. Wingate displays a lot of humor and imagination in his slot, and he's infected the rest of the staff, so that it's like one big happy family, with lots of intracast joshing and lightness that's not lost on the listening audience. And certainly, there's enough going on in New York to maintain interest in the various departments over a two-hour stretch.

Content on the premiere show, aside from news and where-to-go items, ranged from the critical wrapup on Marian Anderson's Metopera bow to an interview of a Virginia clergyman just off the plane from the Holy Land where he spent Christmas to a taped feature by Pressman on why the city shouldn't impose a tax on beer (with the site of the interviews being a couple of taverns in town). Certainly, the show's not intended for concentrated listening over the full two-hours, but judging from the preem, the casual dialer can find something to hold him whenever he tunes in.

Over and above the execution of the idea, the thinking behind the show merits some kudos. The principle that "all radio is local" bears more import now than ever before, and it's not only a responsibility but a profitable undertaking for a local outlet, be it network flagship or indie, to stress the local angle, It's this type of programming that can recapture the radio audience and keep it there—the type of show that television can't or won't provide and that radio can do better than any other medium. It's to WRCA's credit that it's undertaken the show, even more to it's credit that it's made the segment good listening. *Chan.*

LEMONADE CONCERT
With Paul Flanigan
30 Mins., Mon.-Fri., 7 p.m.
Participating
WTRY, Troy

"Lemonade Concert" quenches listeners' thirst for what Paul Flanigan calls "the light classics." Presented in two half-hour segments, at 7 and 10 p.m., it features operatic excerpts, standard numbers (Herbert, Friml, Romberg et al.), film sound track music and other wear-wells. Majority of the selections were instrumental, although there were a few vocals, when the program was caught.

Flanigan, who long has deejayed a popular hit-parade type of Saturday evening show, announces "Concert" briskly and clearly, with a touch of the personal. Program is reputed to have a loyal audience.

A midway snow-tire commercial, live and recorded, sounded slightly out of place, on one segment heard. *Jaco.*

METROPOLITAN AUDITIONS OF THE AIR
With ABC Symphony Orch, Milton Cross, Jean Sanders, Byron Steele
Producer-director: Drex Hines
25 Mins., Mon., 9 p.m.
ABC, from New York

In 16 years the Metop Auditions of the Air hasn't changed much. Only thing missing in the show's '55 outing is a sponsor, but that's network radio's current problem and can't be attributed to the plus or minuses of this perennial longhair showcase. Over the years, the series has shifted many tryout soloists from the studio mike to the Met stage but it's still not easy to judge a good stage technique from a good mike technique. That's up to Met manager Rudolph Bing, as far as the dialer is concerned, all he has to do is sit back and listen to the arias with the thought that he may be sitting in on the birth of the star.

In its opening show of the season (3), the series showcased mezzo-soprano Jean Sanders and tenor Byron Steele. Both sang with plenty of forte and made the 25-minuter skip along at an ear-arresting pace. Miss Sanders niftily handled "Voce di Donna" and "Mon Cour" from "Samson and Delilah" while Byron belted "Chejelida Mania" from "La Boheme" and "M'Appari" from "Martha."

The ABC Symph gave 'em both a handsome assist and Milton Cross was in fine form as the interlocutor. *Gros.*

NORMAN VINCENT PEALE
With Clyde Kittel
Producer: Peale
Director: Don Sutter
10 Mins.; Mon.-thru-Fri., 10:05 a.m.
NBC, from New York

Norman Vincent Peale is turning NBC into an annex of his Marble Collegiate Church Clinic. The clergyman, author of "Power of Positive Thinking," has apparently given some thought to the positive power of the broadcast media. At least he gets more time than most of his clerical confreres. (He even has a video stanza on WCBS, N.Y.). Last week he began a second show on NBC radio. It bears no particular title but it's a variation on a theme by the Answer Man.

To Clyde Kittel's readings of mailed-in queries, Peale, when heard last Friday (7), exercised his clerical prerogatives by answering with all the instruments at his command: blank (and rhymed) verse, anecdote, etc., turning each retort into a small-sized sermon. There is no question that Peale has an appealing personality and usually lots of info to impart. However, it is seriously questioned his show served any purpose other than to provide only partial answers to what might be burning personal problems. His answers—for example, "work, work, work and more work" to how to get some place and be somebody—didn't require 10 minutes of air time. He was as platitudinous in a deeper problem re "why personal antagonism?"

His 10 minutes might be cut to a one-minute commercial, to consult with the nearest psychologist, family counsellor or minister. *Art.*

SPORTS FINAL
With Lindsey Nelson
Producer: Steve White
Director: Various
5 Mins., Mon.thru-Fri., 11:15 p.m.
Participating
WRCA, New York

Last week WRCA, the NBC o&o in N. Y., made a couple of program changes, one of which was filling the old Joe Hasel sports slot with Lindsey Nelson (who got lots of airing via NBC-TV during the Canadian footall coverage). Nelson offered a snappy capsule sports rundown when heard last Friday (7). He provided no new angles, but in a stanza that follows 15 minutes of news, he managed to wrap up all key phases of the day's athletic picture.

Like most sports gabbers, Nelson followed the usual format: "headline" opener, as appetizer before the first of two quickie commercials. Possible weakness is that, for the first time, it was noticed Nelson retains a shadowy twang and often runs low on resonance. *Art.*

From the Production Centres

IN NEW YORK CITY . . .

Bud Ford to WRCA as producer-director of the **Allyn Edwards** show, from NBC's WTAM-Cleveland where he originated and produced "Morning Bandwagon" . . . **Mary Martin, Jessica Tandy** and **Hume Cronyn** guesting on **Bill Leonard's** WCBS "This Is N. Y." this week. Late nighter's new time period has picked up three sponsors in Saturday Evepost, Rum and Maple Tobacco and Reader's Digest . . . Sportcaster **Herman Hickman** bedded by virus bug, first time he's been in that state in 10 years . . . **Arthur Anderson**, celebrating his 20th year as an actor by working, is doubling between NBC's "Mr. Jolly's Hotel For Pets" and rehearsals for "The Doctor's Dilemma" at the off-Broadway Phoenix Theatre . . . Singer **Bob Haymes'** WCBS'er stepped up to five and a half hours a week, with ayem show expanded to 75 minutes (from 45) and "Melody in the Night" a full hour as of Monday (10) . . . General manager **Hamilton Shea** and news and special events chief **Bill Berns** of WRCA and WRCA-TV to Florida on separate missions . . . **Mike Boscia**, easing back into Press Info at CBS, having gained a few pounds after major surgery . . . **Pat Richer**, WRCA publicity staffer, back after a week's illness . . . CBS will reinsert sports director **John Derr's** weekly sportscast quarter-hour at 10:15 p.m. Sundays starting Jan. 23. Derr also fronts two five-minuters on the two-hour "On a Sunday Afternoon," plus his Saturday night quarter-hour.

WABC newscaster **Charles P. McCarthy** named chairman of the March of Dimes campaign in Baldwin, L. I. . . . **Ted Nelson** tapped for the third year to direct the N.Y. Newspaper Guild's annual Page One Ball April 29 at the Park Sheraton . . . **George Hamilton Combs** doing a three part series on American foreign policy on his WABC "Spotlight, New York," with **Thomas Finletter, August Heckscher** and **Arthur Schlessinger Jr.** his guests . . . **Pegeen Fitzgerald** added a series of "window shopping" inserts to the Fitzgeralds' morning show on WABC, consisting of taped interviews taken in front of department stores.

CBS sports chief **John Derr** on week's vacation in Miami after Mobile Senior Bowl coverage . . . "Second Mrs. Burton" marked up nine years Friday (7) . . . **Red Barber** writing a book for Doubleday based on his 25 years as a sportscaster . . . **Janice O'Connell**, ex-supervisor of literary clearance for CBS, joined Jay Garon-Brooke Associates literary agency . . . **John Steinbeck** to be interviewed by Tex & **Jinx McCrary** tonight (Wed.) on WRCA and will discuss "The Climate of Suspicion" between the U.S. and Russia and the importance of Radio Free Europe . . . CBS'ers **Bill Schudt** (station relations veep) and **Jerry Maulsby** (mgr. of broadcasts) down with virus.

Station reps Free & Peters feted salesmen **Arthur Bagge** and **Lon King** for "outstanding personal development and sales performance" . . . **Kevin Sweeney**, Radio Advertising Bureau prexy, off on first of the clinics, which, this time, will run for the better part of '55 . . . **Rita Elkin**, publicity assistant at WOV, engaged to law student Alan Buchsbaum . . . **Eddie Sauter** and **Bill Finegan** guested Monday (10) on WQXR's "The World of Jazz" . . . Mutual gabber **Basil Heatter** into weekend sked with 15-minutes on both Saturday and Sunday . . . WOR started five-minute strip, "Financial Review," with **John Scott** tickertaping.

Stephen S. Price, radio-tv director, has a piece in the current American Magazine, "Put Your Best Voice Forward." Price is an active vocal coach on the side . . . **Helen Andrews**, N. W. Ayer copywriter, on a junket to the Bissell carpetsweeper factory in Grand Rapids. This is the account which is shooting its tv bankroll with NBC . . . **Max Wylie's** new books, "Clear Channels," delayed two weeks in publication because attorneys for Funk & Wagnalls got jitters and insisted upon replating one page and removing a crack Wylie made against **Frederick Wakeman**, author of "The Hucksters."

IN CHICAGO . . .

Kay Ashton-Stevens has signed on with Zenith Radio to handle special assignments in the public relations and ad departments . . . Producer **Jay Sheridan** has departed Louis G. Cowan office and will specialize in freelance assignments. First task will be to handle production on Republican mayoralty candidate **Robert Merriam's** weekly series on WGN-TV . . . **Dick Winters** switches from WAAF's announcery to the indie's sales staff . . . Final judging of the Squire Dingee talent hunt conducted by midwest deejays will be telecast from the Chez Paree Jan. 20 with **Howard Miller** emceeing. Top winner gets a Mercury recording pact and a week's date at the Chez. Judges will be **Lena Horne, Dave Halper** of the Chez, Mercury veep **Art Talmadge** and Downbeat editor **Norm Weiser** . . . CBS is cutting gospel singer **Mahalia Jackson's** Sunday night airer from 25 to 10 minutes . . . Chi NBC director **Howard Keegan** helming the web's radio workshop training group . . . WBBM announcer **Bob Grant** weds **Mary Schaefer** Saturday (15). Pair plan a Coast honeymoon . . . **Woody Mercer** added to the talent roster of WLS's "Barn Dance Matinee" which is being expanded an additional 30 minutes.

IN BOSTON . . .

WVDA late night deejay **Sherm Feller** and his wife, singer **Judy Valentine**, on a five-week vacation. First stop is Miami, then across country to New Orleans and Hollywood. During Feller's absence staffers **Earl Gynan** and **Leon Fremault** will alternate handling the show . . . **Eugene King**, program manager of U.S. Information Agency and formerly associated with Hub's WCOP and WEEI speaks on "Behind the Iron and Bamboo Curtains," at Radio-TV-Advertising Execs Club meeting today (12) . . . **Helen Harrigan**, media director of Chambers & Wiswell agency, has been appointed tv chairman of the 1955 March of Dimes campaign . . . Deejay **Dave Maynard** has ankled WHIL to take over the WORL spot vacated by **Norm Prescott**, who recently joined a N.Y. station. Maynard's spot at WHIL has been taken over by **Art Tacker**, ex-WBMS gabber . . . WBZ-TV begins transmitting local color slides and films this weekend, the first New England station to complete phase two of its color operations.

IN PHILADELPHIA . . .

Former KYW sales rep **John Meagher**, now in charge of State Dept. radio and tv, is off to Paris with Secretary of State Dulles . . . WCAU radio is covering series of nine college basketball games from Convention Hall, broadcasting second game of Saturday night doubleheaders. **Bill Campbell** is the spieler . . . **Jim Reeves**, sometimes known as "Shorty the Bailiff," has left WPWA, Chester, to preem a new daily disk show from WDAS . . . **Jack Valentine** has launched new program on WCAU-TV, half-hour, once weekly 3 p.m. segment entitled "Valentine's Day" . . . **Jack Bookbinder**, artist and special assistant for the Board of Education, will be commentator for tv series of nine programs on WPTZ featuring American artists works of last 150 years.

IN CLEVELAND . . .

Leslie Biebl named WHK program director with **Pinky Hunter** becoming director of public relations . . . **Phoebe Wecht** does WNBK **Maggi Byrne** stint while latter is in New York . . . While WERE's **Ellen Marshall** is off on nine-month Central America, European junket, **Louise Winslow** handles daily femme spiels . . . WSRS newscaster **George Patrick** upped to news director . . . After 15 years on the WTAM 6:15 p.m. spot, Sohio drops cross-the-board newscast keeping

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HE CALLS 'EM AS HE SEES 'EM

Revenge Is Sweet

Whether by coincidence or not, the appearance of the Bil & Cora Baird Puppets on NBC-TV's "Today" hiked that show's rating and dropped CBS-TV's "Morning Show," on which the Bairds formerly appeared. The Bairds did daily workouts on the Dave Garroway-emceed "Today" in the week starting Dec. 27. For the two weeks preceding that, the show's Trendex score was 3.3, with its audience share 42.4. Against this, the Jack Paar-ringmastered "Morning Show" racked 2.9 and an aud share of 36.9. During the Bairds' Christmas week, the "Today" ratings went up to 3.9 (with share of 54) while "Morning" dipped to a flat 2 (with 26.9 share, a drop of 10).

The puppeteers some time ago were given their walking papers by CBS-TV, although Paar has claimed publicly and to the trade that it wasn't his idea but the web's to oust the figurines. "Morning Show" has in the past chalked up percentage scores of well into the 40s on children's viewing, particularly in the later stages (8 o'clock forward) of the 7 to 9 a.m. workouts. Apparently the network wasn't happy about such substantial kid audiences for an "adult" show. So the Bairds were chopped off and since then have made a sizable number of freelance contracts, especially on NBC stanzas. They're due back next week for another fling on "Today."

Meantime, "Morning Show" has had fewer moppet viewers, which squares with CBS-TV's—if not Paar's—intentions. Remains to be seen, however, if discouraging kid dialing via ousting of the Bairds will have a positive effect in luring more participating sponsors on the CBS wakerupper—and for longer terms.

Hearst's Eye on the Whole Works In Bid for Radio-TV 'Empire' Status

Purchase this week of WTVW, the four-month-old VHF outlet in Milwaukee, by Hearst Radio for some $2,000,000 goes far beyond the resolution of the years-old tangle for a Milwaukee television outlet for Hearst, complex and protracted as that hassle was. Actually, purchase symbolizes a greenlight for Hearst's radio operations that will project it to a full-size radio-tv empire, involving the acquisition by purchase or application, of the full quota of five V's and two U's in television and the FCC limit of seven AM outlets.

So goes the thinking of the Hearst execs. Hearst radio-tv division chairman Charles B. McCabe and v.p.-general manager D. L. (Tony) Provost. McCabe said this week that Hearst, aside from its pending application in a four-way fight for Channel 4 in Pittsburgh, is negotiating for broadcasting properties in several other cities and expects to have some of the deals wrapped up soon. Pitt hearing ended last week, and some word is expected soon from the FCC on that. Milwaukee purchase gives Hearst a good start on its project, what with V's in Baltimore (WBAL-TV) and Milwaukee, along with radio stations WBAL in Baltimore, WISN in Milwaukee (probably to be made a combined operation with WTVW, patterned after the WBAL-WBAL-TV setup) and the separately owned WCAE in Pittsburgh (owned and operated by Hearst Consolidated, the newspaper publishing corporation, as op-

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'On to Bullish '55' Heartens Philco Distribs; Other Re Franchises

Atlantic City, Jan. 11.

Some 1600 Philco distributors from all sections attended the organization's mid-winter convention here last Wednesday through Friday (5-7) when top brass of the corporation from president James H. Carmine down detailed prospects for 1955, introduced new models of the many applicances made by Philco, and on the final day went into the government's antitrust suit filed against the corporation.

The boardwalk Warner theatre, big 4200-seater closed during the winter months, was used for convention sessions while the delegates were lodged at nearby Hotel Claridge. The gathering ended Friday night with a variety show headed by Johnnie Desmond, Gypsy Rose Lee and company, with former Miss America Bess Myerson and Ann Gloria Daniels, Miss Florida of 1954, also appearing.

Viewing prospects for the new year, Carmine said the industry will sell this year approximately

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Larry Wynn to WABC-TV

Larry Wynn, former sales manager of WABD, the DuMont outlet in New York, has joined the sales staff of WABC-TV, ABC's Gotham flagship. He'll report in his new post to WABC-TV sales manager Trevor Adams.

Wynn left WABD some seven months ago after several years with the station.

Acad Hoopla To Preempt a Spec For Super-Spec

Traditional pattern of the spectaculars is to preempt regular half-hour and hour programming, but for the first time a Max Liebman spec will be preempted to make way for a super-spec. This will occur on the night of Feb. 12 when the regular Liebman-produced Saturday night 90-minute show originating out of NBC's Brooklyn studios will vacate the premises to make room for the Academy Awards nominations hoopla.

Oldsmobile is picking up the tab for the nominations spec, around which a 90-minute super-duper show will be built in the auto company's usual 9 to 10:30 time slot. It will emanate from NBC's color studios in Burbank, with Liebman sitting this one out. Tied in with the event will be the dedication of Burbank color studios.

The nominations, of course, are over and above the Oldsmobile-sponsored presentation of the Academy Awards which will be telecast the night of March 30 (Wed.) from 10:30 to midnight. Whether this will come out of Burbank or originate from the Pantages Theatre in Hollywood is still to be determined.

Cronkite's N.Y.-to-L.A. 'You Are There' Commuting

Although CBS-TV's "You Are There" is switching its base of operation from New York to Hollywood (show is now on film instead of live), Walter Cronkite will remain with the show as its principal narrator.

This will necessitate Cronkite doing a N.Y.-L.A. commuting job because of his other network telecast commitments in the east. He'll fly out periodically wrapping up several shows at a time.

SOME SAMPLINGS OF CENSOR SNAGS

By STOCKTON HELFFRICH
(Director Continuity Acceptance, NBC)

Some lady feels WRCA-TV at fault because her five-year-old was upset over a 10 p.m. whodunit, cause Dr. Hofwich on Ding Dong School points to a goldfish, "right here in this bowl," and says "she's going to have babies." In a long letter a man sees "immoral filth" in Robert Sherwood's "Diary." VARIETY itself tweaks us for making the Latin Quarter gals look "Mother Hubbard-ish." (You should have seen what the tv mail says you shouldn't!)

Lead-in to a number on Your Hit Parade features a snake-charmer working on an obviously mechanical snake; a station manager west of Chicago tells us a local viewer with an aversion for snakes suffered a heart attack. On one of Durante's shows a trained lion flubs his stunt, the over-zealous trainer over-prods; an 11-year-old girl among other letter-writers addresses herself to Durante in indignation that anyone "pulled that poor lion's tail. You wouldn't like it and neither does the lion."

Two school principals take Sid Caesar and us to task on a parent-teacher spoof; some parents see in the Jessica Tandy-Hume Cronyn "The Marriage" (concerned one broadcast with a father's reactions to his child's school difficulties) a "tearing down of necessary classroom regimentation" and what another considers "pink." A like view was held re a Ford Theatre program because a chaplain was shown in a moment of doubt (from which he successfully emerged).

And so on and so on and so on. If you're a censor you can't win and you could develop ulcers. But you call things as you see them. Troubles we got, sure. Spoilsports: sometimes. Common sense: hope so. Judge for yourself.

In some of the old movie cartoons run on tv for children we don't take nose-thumbings, nor leered-up skirt liftings, fanny fetishes, Mack Sennett chamberpot gags, kootch dancers, overdone drunks and such. We scissor a business like little Farina blanching white in the old Our Gang comedy material and thumbs-down all swish routines.

Our index (by titles) maintained on tens of thousands of shorts, silent cartoons, feature length jobs, tv film originals, etc. would stagger you. Where needed, covers times of day when material is most suitable for use and indicates where cuts are in order. The work is done by NBC Continuity Acceptance editors: New York staff-14, Hollywood-8, Chicago-5, and lesser numbers of cohorts at Cleveland and Washington where tv activities are afoot. (Our San Francisco station is exclusively concerned with radio doings.)

We are continually amazed at what got by in some of the old comedies and chillers put out by the Hollywood film industry. And some of the current horror stuff

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UHF'er Sold for $4

Greensboro, N. C., Jan. 11.

The price tag on television stations has touched a new low.

The FCC authorized Hugh Deadwyler, Charlotte, N. C., advertising agency executive, to acquire Charlotte station WAYS-TV for $4 plus assumption of liabilities.

The purchaser of Charlotte's ultra high frequency station bought the station from George Dowdy of Charlotte; Horton Daughton and B. C. Whitmire of Greenville, S. C., and Harold Toms of Asheville.

He purchased blocks of stock from each of these men for $1 each, and assumed the station's liabilities. Deadwyler said these liabilities amounted to $147,000 but these were virtually offset by the value of the station's equipment.

30,000,000 Households to Feel TV's Banner Sales Impact in '55

By VICTOR LEBOW

In 1955, television will undoubtedly be at one time the most effective, the most disruptive and the most expensive medium of advertising to the consumer.

1.) It will be effective because a relative handful of products will share a monopoly of most of the leisure time of the American family. We will have over 30,000,000 tv households this year. And television achieves three results to an extent no other advertising medium has ever approached. First, it creates a captive audience. Secondly, it submits that audience to the most intensive indoctrination. Third, it operates on the entire family.

True, one cigaret trumpets its claims, or one automobile, and then a competitive brand or make displays its charms and perhaps overpowers the first impressions. But from the standpoint of competition, there are two observations which should be made at this point. First, even that voice of the alternative brand can be hushed. Those few two-hour all-network spectaculars presented by a single sponsor constitute a frightening abuse of this captive audience. The implications of this show of power must give pause to every American businessman interested in maintaining his right to compete. Secondly, the limited number of sponsors and the high cost of television combine to produce a growing threat to the 25,000 or so nationally advertised brands and the 200,000 or more private brands, store brands, regional brands which cannot or do not aspire to tv.

2.) Television is the most disruptive because it puts the great majority of moderate-sized products at a tremendous disadvantage. True, it provides the spur and the incentive to better thinking, and greater ingenuity, on the part of both the non-tv user as well as the smaller advertisers on television. But, at the same time, in the face of the evidence that 1955 will witness the most intensive onslaught on retail markups, it provides a powerful spur to price cutting. It

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'So Proudly We Hail'

Cincinnati, Jan. 11.

Return of the Paul Dixon show to a Cincy station Jan. 17 will be hailed as Paul Dixon Week by WLW-TV which also plans to originate the DuMont network show that week.

John T. Murphy, Crosley television chief, negotiated the DuMont linking, he said, to satisfy a demand by televiewers in this area. The Dixon show was dropped by WCPO-TV, a DuMont link, where it originated several years ago and remained until taken over by DuMont recently. WLW-TV is an NBC television affiliate.

WENS Blasts CBS Pitt Maneuvers, Demands Hearing

Washington, Jan. 11.

CBS application to purchase WSTV in Steubenville, O., and move the tv station to the Pittsburgh area ran into strong opposition last week from WENS, the only ultra high outlet on the air in Pittsburgh.

Although the network plans "elaborate studios" for WSTV in Florence, Pa. (23 miles from Pittsburgh), WENS protested to FCC, "no one could be so naive as to believe that CBS is paying $3,000,000 to provide a tv service to a town of 100 persons. If the instant proposals are approved, channel 9 will become the outlet for CBS programs in the Pittsburgh area . . . It will be fully understood on Madison avenue that channel 9 is a Pittsburgh station."

Approval of the CBS proposal would remove one of two VHF stations now operating the Wheeling-Steubenville area, jeopardize the usefulness of other VHF channels allocated to the Pittsburgh area, and "sound the death-knell" for UHF in Pittsburgh. To contend that this is in the public interest, WENS asserted, "flaunts one's intelligence."

Charging the CBS plan with "trafficking in the public domain at its worst," WENS urged a full hearing on the WSTV proposal as well as other recent "wheelings and dealings" by the web. It pointed to the CBS acquisition in 1952 of 45% of the stock of KQV in Pittsburgh and the disposal of

(Continued on page 46)

STRAUSS TAKES A 'P TO P' RAINCHECK

Lewis L. Strauss, chairman of the Atomic Energy Commission, has put in for postponement on his Friday (14) date with Edward R. Murrow on CBS-TV's "Person to Person." Strauss, who while in Washington lives at the Wardman Park Hotel, was represented as preferring to be remoted from his farm home in Culpepper, Va., where he has his important memorabilia, pictures, prize cattle, etc. Word of the postponement caused some observers to connect it, however, with Murrow's filmed interview on "See It Now" with atomic physicist J. Robert Oppenheimer, whose security clearance was removed by the Government. If Strauss appears on "P to P," it will have to be either on April 29 or June 10, the show's two open dates.

Billy Rose, who's been on the program's "waiting list," was pushed ahead to the Friday telecast and will be caught at his apartment in the Ziegfeld Theatre building. Other interviewee will be Helen Hayes, who had been scheduled for the 14th.

Gen. Foods Dickering Circus Dress Rehearsal TV Pickup on March 29

General Foods is dickering with Ringling Bros., Barnum & Bailey Circus to televise a special "dress rehearsal" of the circus on the night prior to its Madison Sq. Garden, N. Y., opening. Food outfit would present the show as a one-shot in its regular Tuesday night layout on NBC-TV on March 29.

With the telecast coming on the night before the 1955 season opening for the circus, it's figured that the national exposure given the troupe in its one-hour preview would build boxoffice for the show throughout the country on its post-New York tour. Negotiations for the one-shot are being handled by Benton & Bowles, which represents General Foods, and RB, B&B prexy John Ringling North, who would supervise the tele production. Show would include highlights of the actual circus acts plus a backstage tour of interviews and o.o. of the circus setup.

Loft Stores Sweetens 'Children's Hour' Coffers

Loft Stores, the New York candy and eatery outfit, will make its initial foray into tv programming via WRCA-TV's "The Children's Hour." A vacancy occurred in the 11 to 11:30 a.m. Sunday segment when Hoffman Beverages put in for an alternating schedule on the longrunner. Horn & Hardart, the original sponsor, holds fast to the 10:30-11 portion on an every-week basis.

Loft's alternation starts Jan. 23 via the Al Paul Lefton agency.

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SO THIS IS HOLLYWOOD
With Mitzi Green, Virginia, Gibson, Jimmy Lydon, Gordon Jones, others
Producer: Ed Beloin
Director: Richard Bare
Writers: Beloin, Dean Riesner, Phil Davis, George O'Hanlon, Jimmy O'Hanlon, Charles Stewart
30 Mins.: Sat., 8:30 p.m.
TONI
NBC-TV, from Hollywood (film)
(Weiss & Geller)

The staffers connected with "So This Is Hollywood" are professionals in every sense of the word. From producer Ed Beloin through the cast which includes Mitzi Green, Virginia Gibson, Jimmy Lydon and Gordon Jones, this filmed show is populated with talents that presumably know their business. Consequently, it can be assumed that after a few shakedown shows, this filmed situation comedy should get down to dispensing some worthwhile entertainment.

Series revolves around two femme extras. Being filmed, it's possible to get a lot of the color of the film centre, have a backstage locale and still tell a story in humorous terms.

First episode tried too obviously to start off with a splash. The story and characters seemed under too great a strain of trying to get off on the right foot. A lot of unnecessary comedy devices were used that didn't do the story much good.

Initial episode had Miss Green, playing Queenie Dugan, and Virginia Gibson as her roommate, Kim Tracy, trying to impress a columnist from Miss Gibson's hometown. Miss Gibson is palmed off as a major star, and the rest of the cast works hard to continue that illusion. Miss Green gets a chance to do some of her impressions. But it's her voice that's very striking. It seems to be in a baritone register. A viewer has to get used to its texture before liking it. Jimmy Lydon as the office-in-his-hat agent who handles the extras, and Gordon Jones as Miss Green's gentleman friend, seem like good contributors. Series should hit its stride as soon as the army of writers headed by Beloin, gets in step. *Jose.*

A N.Y. DOCUMENT
With James Macandrew, Dane Clark, Bonny Bird, others
Producer: Robert Herridge
Director: Jon Fogel
30 Mins.: Sun. (9), 2 p.m.
WCBS-TV, N.Y.

A happy collaboration was last Sunday's one-shot half-hour video stanza by WCBS-TV and the Federation of Jewish Philanthropies of N.Y. Though it was basically a pitch for coin to bolster the Federation's 116 member agencies, it was interesting and a film, "Three Gifts," that comprised part of the show was so exceptional in parts that regular educational and informational videasts could benefit by making permanent room for those responsible.

James Macandrew, having only a few hours earlier finished hosting his weekly WCBS-TV "Camera Three," acted in a similar role for the Federation's show. It began in that fashion which WCBS has been making capital of for a long time now, with moppets in leotards pranced through some elementary terping at one of the Federation's agencies, the 92d St. YMHA-YWCA. Y teacher Bonny Bird got some exciting results by getting the kids to imagine certain animals and then dance them out in a charade-type game. Thereafter she narrated them through a pleasant fable about animals. Live camera work was smooth throughout.

Star of the program, though, was the film made by Gjon Mili and Ike Vern, who handled pedestrian material very well. Much of the "Three Gifts" vidfilm success was scribbler Sam Elkin's doing too. Film covered three Federation facets, a cancer hospital, a home for the aged and a home for malajusted juves. In handling these old subjects, Elkin found a stimulating key for comparison: the "Gifts" were health (from cancer); security and usefulness (for the aged), and happiness and adjustment (for the kids). Without ever speaking out loud his points, his short script and the Mili-Vern cameras took the viewer through the various institutions, providing highly dramatic flashes of troubled children and of cancer treatment. Material was all the more socko because of the casual way the camera caught the subjects in action. Dane Clark's narration was neat also. *Art.*

SWIFT'S SHOW WAGON
With Horace Heidt and troupe, guests
Producer: Jerry Brown
Director: Joseph Cavalier
30 Mins.: Sat., 7:30 p.m.
SWIFT & CO.
NBC-TV, from Hollywood
(J. Walter Thompson)

Horace Heidt, who had a "Youth Opportunity" series on tv a couple of years ago, is apparently back at the same stand with this new show. According to the prospectus, Heidt will safari across the country hunting new talent for spotlighting on "Swift's Show Wagon," which will originate from different cities each week.

Heidt, however devoted the kick-off stanza (8) to a backward glance at the talent discoveries that he made in years past. The result was an okay vaudeo layout. Art Carney, Jackie Gleason's sidekick, did a neat brace of impersonations. Frankie Carle was spotlighted in a piano medley of his disk bits while Fred Lowry was impressive in his whistling chorus of "High and The Mighty" while the King Sisters came out of retirement for one of the show's highlights with their snappy workover of "Dipsy Doodle," assisted by Alvino Rey and Frank DeVol.

As emcee, Heidt errs in not working from a well-written script. On the preem, his gab veered to the most routine cliches and did not ring with sincerity. His closing address was also a case of flagrant and ineffective commercialism. After talking about the "American Way" and how the Swift company was helping him encourage new talent (all perfectly okay up to this point), Heidt closed "so make sure to ask for Swift products," etc. In general, this show tended to over-saturated with plugs which were inserted virtually after every number. *Herm.*

WAY OF THE WORLD
With Gloria Louis, others
Producer: Therese Lewis
Director: Frederick Carr
15 Mins.; Mon.-thru-Fri., 10:30 a.m.
Participating
NBC-TV, from N. Y.

Format of "Way of the World," which bowed in the Monday-thru-Friday 10:30-10:45 a.m. slot on NBC-TV last week, is to offer dramas in serialized form. Stories presented are to be told in as many episodes as necessary without pruning or stretching the basic material. Initial offering, "In Defense of Eve Peterson," by Harry Junkin, will be related in 11 installments. Judging by the episode caught last Thursday (6), yarn has the basic ingredients to draw hausfrau attention.

Different performers will be used for each complete drama. Holding down the lead roles in Junkin's story are Claudia Morgan and Philip Reed. Only regular on the show is Gloria Louis, who as Linda Porter links the serials together and also handles the commercials. At present, program is sponsored Monday, Wednesday and Friday by the Borden Co.

Current story deals with a happily married husband and wife acting team. Distaffer, however, is losing her hearing and as of last Thursday was still intent on keeping the news from her spouse in hope that a cure might be found other than a hearing aid. Performances by Miss Morgan and Reed as the couple are satisfactory. *Jess.*

MRS. DOBSON'S MIRACLE
With Flora Campbell, Neil Harrison, John Seymour, Howard Smith, Lou Prentis, Helen Gerald, Calvin Thomas, Kim Chan, Barry Macollum, Lucille Fenton, Fred Irving Lewis, Frances Meehan; John Cameron Swayze
Director: Leo Seltzer
Writer: Harry Muheim
30 Mins.: Sat. (8), 2 p.m.
WRCA-TV, N. Y.

"Mrs. Dobson's Miracle" is a solid pitch for The Eye-Bank for Sight Restoration. Half-hour film made by Times Square Productions in color, but televised over WRCA-TV last Saturday (8) in black and white, highlights the work being done by the Eye-Bank via a semi-documentary dramatization. Revolving around a woman, blind for a number of years, the pic details the steps taken by her and the Bank to restore her vision with a cornea from a dead person's eye.

Film made no bones about being an outright plea for cash and eye donations. In the latter case, eyes are willed to the Bank upon death. However, the worthiness of the work done by the Bank, as demonstrated in the pic, justified the plea. Film should stimulate interest in the operation, with resultant coin and cornea contributions.

Acting was generally good, with John Cameron Swayze doing a smooth job of narrating. *Jess.*

NEW YEAR'S IN NEW YORK
With Orson Bean, Bob & Ray, Teddy Wilson, Honey Dreamers, Bud & Cece Robinson, Stan Rubin's Tigertown Five, Betty Cox, Tommy Furtado, Alfredo Antonine Orch, Tito Rodriguez Orch, Bud Collyer
Director: Ned Cramer
120 Mins.: Fri., (31), 11:30 p.m.
PIEL'S BEER
WCBS-TV, N. Y.
(Young & Rubicam)

WCBS-TV in N.Y. rung in 1955 with a gay, sprawling variety show that was appropriate for this uncritical occasion. There was a lot of music, a liberal portion of comedy and frequent shots of the mobs gathering in Times Square to greet the New Year. At the stroke of midnight, the camera caught the flash from the New York Times sign so viewers knew then it was official.

Orson Bean, who is being primed for a top tv slot on CBS this year, was the show's chief comedian, appearing about every 15 minutes with a different routine. Bean is an amusing zany with a slightly highbrow touch to some of his satire but not too esoteric for mass audiences despite his intime nitery training. For this clambake, he delivered a good number of laughs, although frequently falling back on familiar lines. With a good script, Bean has the talent and the timing to make it pay off.

Also in the comedy department with solid results were the antics of Bob & Ray. This duo popped up on the show at various times in the guise of foreign correspondents reporting on how the New Year's was being celebrated in exotic lands. It was cleverly and expertly handled in the duo's customary dry style with the Piel's musical theme worked in humorously.

Musical portions of the show were competently handled by the Alfredo Antonini orchestra with the Honey Dreamers and vocalists Betty Cox and Tommy Furtado delivering the year's top pops. Tito Rodriquez and his Latin combo handled the mabo output while Stan Rubin and his Tigertown Five, with one assist from Bean in a comedy slot, dished up the Dixieland rhythms. Also spotted in several able hoofing routines were Bud & Cece Robinson.

Bud Collyer hosted the proceedings amiably with Robert Trout handling the cóverage from Times Square. *Herm.*

JEWISH HOME SHOW
With Ruth Jacobs, Merrill Joels, guests
Producer-director: Sholom Rubinstein
30 Mins.: Thurs., 3:30 p.m.
Participating
WATV, Newark

In a move to nab a mid-day Jewish audience, Newark's WATV has programmed two new shows geared for that sect. They are "Jewish Talent Unlimited," aired Wednesdays at 3:30 p.m. and "Jewish Home Show," which bowed last Thursday (6) at the same time. "Home Show" is designed primarily for femme consumption. Initialer, however, was a little too self-conscious and saccharin for comfort.

Program is anglicized, with an occasional Yiddish expression or word thrown in to emphasize the Jewish flavor. Ruth Jacobs does the hostessing on show, which is devoted to cooking tips, interviews and guest contributions. Assisting Miss Jacobs, who displays an amiable personality, is Merrill Joels. Latter had very little to do other than help Miss Jacobs out during a cooking lesson.

Guesting on program were Moishe Oysher, cantor and concert singer, and Avraham Harmon, the Consul-General of the Israelie Government. Former gave powerful piping to both English and Jewish selections, while latter was interviewed by Miss Jacobs on the situation in Israel. Show is sponsored by Minute Rice, Bird's Eye Foods and Instant Maxwell House Coffee. *Jess.*

SCOPE
(Sunshine Town)
With Jean Ramsay, Joseph Runner, Paul Kligman, Alex McKee, Libby Morris, Robert Christie, John Bethune, Josephine Barrington, Robert Goulet, Margot Christie, others
Producer: Norman Campbell
Writer: Mayor Moore
Choreography: Don Gillies
90 Mins., Sun. 10 p.m.
(Sustaining)
CBC-TV, from Toronto

"Scope" is a new 90-minute series somewhat on the style of the Canadian Broadcasting Corp's weekly "Wednesday Night" radio programs, these usually criticized as being too highbrow in flavor; but they have their following on less limited audience appeal. "Scope," the new CBC-TV series, will have no sustained format and, in subsequent weeks, will jump from drama to music, ballet, painting and the documentary, with much of the subject matter experimental. It's an unsponsored venture, with the State-operated radio-tv set-up assuming the hefty production costs.

For the teeoff, however, CBC-TV avoided any viewer soul-searching

(Continued on page 40)

Tele Follow-Up Comment

After signing that Buick deal, Jackie Gleason took it on the lam to the Coast for a two-week rest and the Dorsey Bros. moved in to fill the comic's Saturday hour spot on CBS-TV. The orchsters ran the same course last summer when they spelled Gleason for 12 weeks so they know their way around a video show.

Tag for the Dorseys' hour is "Stage Show" and they make it just that. In fact it's just a young cousin of Ed Sullivan's "Toast of the Town" operation on the same web Sunday evenings. It's a run-of-the-vaude format with acros, singers and comedy interspersed with some nifty Dorsey instrumentalizing and it usually adds up to a lively hour.

On their second outing Saturday (8), lineup was strong on singers, Patti Page and Johnnie Ray. They're both socko pop purveyors and belted with style. Ray had the bobbysoxers in the aud screaming over his workover of "Please Don't Talk About Me When I'm Gone," "Cry" and "I'm Gonna Walk and Talk With My Lord." Miss Page was effective in a more quiet way, especially piping "You Too Can Be a Dreamer."

Rounding out the layout were acro-comic Larry Griswold, juggler Francis Braun and the Wazan troupe, a slick acro team. Henny Youngman covered a lot of topical ground in a neat standup patter stint.

The Dorseys came up with a warm rendition of "There Are Such Things" featuring Tommy on trombone and Jimmy on sax and drummer Buddy Rich came through at the windup with a snappy skin-beating job on "Quiet Please." *Gros.*

Ed Sullivan's "Toast of the Town" on CBS Sunday (9) offered no top names, no headliners. The lineup of acts was somewhat nondescript, and the timing and slotting faulty, so that what resulted was a lacklustre show. Opener had Jose Greco and a quartet of femmes in a Spanish dance number, followed by a scene from the Broadway legiter, "Kismet," with the new lead replacements, Elaine Malbin and Richard Oneto, singing the "Stranger in Paradise" number.

Then came a lengthy pickup from Philadelphia, where "Ice Follies of 1955" is currently playing, of five scenes from the skate show. Although these were interesting and varied, with comedy routines and strong solo turns interspersed with two line numbers, this segment seemed overlong for a well-balanced "Toast" show. This was followed by presentation of a USO-Camp Shows Hollywood vaude unit headed by Forrest Tucker, the various members contributing their specialties of song, comedy, music and magic briefly.

Windup—and an odd closer for this show—was a new Parisian acro act, Trio Gypsies, comprising three highly proficient artists (two husky males and a slight femme), act consisting entirely of the males tossing the femme deftly back and forth through the air. *Bron.*

Bob Hope took over the NBC-TV "Comedy Hour" for Colgate on Sunday (9) with an hour of celluloid edited from his New Year's Eve appearance at Denmark's Thule Airbase in Greenland, where he fractured our GIs. The laughs rolled as Hope & Co. panicked 'em with a succession of gags and tidbits on (1) girls, (2) Army and Air Force brass, (3) girls and (4) girls. No performer of this age can do what this comic accomplishes before a uniformed crowd, having long since established himself as the one man for whom the Armed Forces have the highest regard.

"Comedy Hour" looked a bit strange in its film dress and some of the reelage was fuzzy. The lensing was shoddy in spots and the editing ditto, particularly since it was made obvious that this was not a continuous playout in view of Hope's numerous changes of garb. Also, the sound was uneven. But Hope and his troupe, consisting of William Holden, Jerry Colonna, Margaret Whiting, Robert Strauss and columnist Hedda Hopper (later on for a quickie) managed to contribute zest and heartiness to the proceedings. Nick Castle's Dancers were in there cheerily to excite whistles, as was prime looker Anita Ekberg in a skit bit. Holden, by the way, was worked into the show often and niftily, not merely as Hollywood star timber with nothing more important than a "hello."

Miss Whiting had an extended song and caper stint with Hope and chirped "Heat Wave" on her own with the terping contingent as background. Music was by the USAF's Crew Chiefs and they did well. Finale had Air Force Secretary Harold E. Talbott and Lt. Gen. Emmett (Rosy) O'Donnell (deputy chief of staff for personnel) greeting the boys.

This was the first "Comedy Hour" offshore and of course the first on Danish soil. (Hope made sure no one forgot about the Denmark basing by an observation of how "mixed up" things were at the base, with its Christine connotation.) It's obvious Hope knows as much military lingo as the GIs themselves and all the references paid off on the mitt and laugh meters. The comic could have stood up there for the whole hour. He knows exactly what they want to hear. No other performer that comes to mind wears so well on our military personnel. *Trau.*

NBC-TV's periodic talks with the mental giants of this era is not only valuable as a document of record, but as an insight into the mental apparatus of those lofty IQs. In the filmed interview with Sir Osbert Sitwell by Samuel Chotzinoff, NBC's longhair music director, Sunday (2) he was revealed as an aloof mind somewhat contemptuous of the mass, and one who bemoans the passing of the aristocracy.

Sir Osbert, an eminent poet, critic, essayist and novelist, holds an extremely dim view of the era of the common man. He says it can only lead to a police state. Sitwell admired James Joyce, who brought a sense of poetry into prose, T. S. Eliot, Virginia Woolf and Gertrude Stein.

Sir Osbert is an excellent interview subject because of his likes and dislikes. His language is strong and colorful. He represents an aristocracy in literature with little root in the people. Coming from a family that includes a noted poet, Edith, and a distinguished art critic, Sacheverell, Sir Osbert has apparently looked upwards from his ivory tower at Renishaw Hall. When he does occasionally peer down in the direction of the people, he apparently doesn't like what he sees—and he makes no bones about it.

Chotzinoff handled the interview excellently, first getting the writer to express his views and then having him read portions from his works backing these views.

It's an interesting series that the network has promulgated. The conversations have already included talks with Bertrand Russell, Robert Frost, Frank Lloyd Wright and others. The series represents many hues of thought and philosophy and in its entirety is likely to give a mental picture of these times that will provide a valuable reference in years to come. *Jose.*

With Jackie Gleason on the second leg of his fortnight vacation, one of his solid "& Company" supports was picking up a few extra bucks on a busman's binge. That would be Art Carney, who starred with Jane Darwell in "Climax" on CBS-TV last Thursday (6) and two days later helped launch Horace Heidt's "Show Wagon" over on NBC's tv lanes. The "Climax" presentation, "The Bigger They Come," pretended to be a once-over-lightly mysterioso adapted from the assembly line of Erle Stanley Gardner. What actually emerged was a not so merry mix-up, with plots and sub-plots so complicated that it's doubtful whether any of the cast knew the score. One viewer didn't.

Carney can be a gem on timing, mannerism and way with a line, but this outing found him weighted down by shenanigans of the "Suspense" strip elongated to an overlong 60 minutes. He just ambled through the doings as best he could, as did Miss Darwell, veteran Hollywood character actress who was miscast as proprietress of a down-at-the-heels private eye agency employing Carney. Others in the cast—mostly molls—were Mary Beth Hughes, Jean Porter, Beverly Tyler and Jonathan Hole, the latter standing out. *Trau.*

Murrow & Oppenheimer

Over and above the merit of last Tuesday's (4) "See It Now" tv stanza emerged once more the steadfast consistency and honesty of Edward R. Murrow and the CBS network. From a condensed and filmed two-hour conversation between Murrow and J. Robert Oppenheimer in the latter's office at the Institute for Advanced Study in Princeton, N. J., Murrow presented a "See It Now" program that exemplified democracy at work. In a question-and-answer period in which he judiciously led Oppenheimer to voice his personal creed and the basic thinking of scientists and intellectuals today Murrow gave the television audience an opportunity to see and hear a controversial figure.

Oppenheimer is endowed with a warmth and personal magnetism that greatly enhanced the program and was all to his advantage in projecting his views, yet the primary motive of the discussion was to give the viewer an easily understandable version of his thinking and beliefs. By cautious and shrewd questioning Murrow elicited from Oppenheimer his thinking on the hydrogen bomb, the perils inherent in secrecy, the great need for freedom, and the value to the country of institutes for the study of pure science. There was nothing didactic in his approach, nothing bitter in his manner. His language was simple, his speech halting as if at times groping for the exact words. Pertinent facts were presented of great value to people in search of the truth, and a service was rendered by tv in permitting the truth to be heard.

A full hour version of the interview is being made available to colleges. *Rose.*

GOOD TIMES
With Judy Holliday, Steve Allen, The Ritz Bros., Dick Shawn, Rod Alexander & Bambi Linn, Timmy Everett, Carmen Guittierez, others
Producer-director: Max Liebman
Writers: William Friedberg, Fred Saidy, Neal Simon, Will Glickman, William Jacobson
90 Mins., Sun. (2), 7:30 p.m.
SUNBEAM, HAZEL BISHOP
NBC-TV, from N.Y. (color)
(Perrin-Paus, Spector)

Max Liebman apparently has decided on the "fight fire with fire" strategy as regards his Sunday night spectaculars vis-a-vis Ed Sullivan's "Toast of the Town." For Liebman has relegated his book show productions to the Saturday night showcasings and is bucking Sullivan on the once-a-month Sunday stanzas with a now-pat semi-variety setup fashioned somewhat after his old "Show of Shows" with Judy Holliday, Steve Allen and Dick Shawn as the regulars and a guest team as an added marquee lure.

It's a strategy of dubious wisdom, however—for two reasons. One is that Sullivan is a hard man to beat at his own game. Liebman's "Good Times," for example, had the Ritz Bros. as the guestars, but it's commonplace for Sullivan to come up with a couple of acts of equal attraction on his regular outings, let alone one a month. A second is that Sullivan's "Toast" has the virtue of consistency stemming from the use of standard acts with their own material (usually good to surefire), while Liebman must depend largely on his regular writing stable to come up with a winner each time out. And that such a reliance isn't always rewarded is exemplified by last Sunday's spec, "Good Times."

If anyone had a good time, it was the "Toast" viewers, for Liebman and his staff laid their biggest egg of the season. "Good Times" was anything but—it was a dull and tired series of sketches that lacked warmth and imagination, let alone humor, and the only relief came in the form of the Ritz boys, whose madcapperies lent zest to an otherwise flat segment even though here the swish stuff was in questionable taste. Miss Holliday got stuck with a couple of sad sketches that even her brightness couldn't bail out—one a movie-and-popcorn bit which is becoming altogether too familiar, the other as a star in an opening night party suggestive of "Light Up the Sky" but not nearly as funny. To her credit, she scored more strongly in a Harpo Marx impression.

Allen performed as emcee and as a sort of fillin specialty act once as a pianist in a boogie number, and throughout as a standup (actually, he sat) comedian. His stuff becomes more and more of the take-it-or-leave-it variety, and Sunday's share seemed to be the leavings. Shawn's role was limited to one stint, a sometimes funny but somewhat overdrawn comparison of the human vs. the animal voice. Ritz boys (with a writing assist from Sid Kuller) turned the trick with a Mexican disk jockey turn, Harry's standard Johann Strauss bit and some topflight eccentric terping to the tune of "Dragnet." On the dance side, Rod Alexander and Bambi Linn teamed with Carmen Guittieriez and Timmy Everett in a Latino-styled precisioner (much like the work of the Hamilton Trio that so nicely graced "Show of Shows") titled "Two Ladies in the Shade of a Banana Tree," and Alexander and Miss Linn shone later on in a blues number that lay much more in their own metier. (Backdrop used in this number was one used previously in "Show of Shows," which might point to some budget-tightening.)

Production values were, after the usual Liebman fashion, topflight, Charles Sanford's show backing was excellent (but somehow, he sneaked a tango beat into the Bavarian production number finale), and the compatible black and white reception of the color signal was clearer than usual. *Chan.*

PRINCETON '55
With Princeton U. faculty and guests
Executive Producer: Steve Krantz
Producer: Harry Olesker
Director: James Elson
30 Mins., Sun., 3 p.m.
Sustaining
NBC-TV, from N. Y.

Having embarked on a local (N. Y.) television career last season with the aid of WRCA-TV (then WNBT), Princeton U. has grown to network proportions in a current series designed as "an exploration into education through television, with special emphasis on the arts and sciences." Anything calculated to arrest a viewer's attention in the direction of culture and away from the medium's standard fare is a worthy project to begin with.

The university started off on the first Sunday of the new year (2) with "Communists and Who They Are," conducted by Dr. Gabriel A. Almond, professor of Public and International Affairs. Professional actors were used for a study of case histories of American and Italian Communists—"hard core" and otherwise. Its basic weakness, unfortunate as a starter, was its staginess. The university should leave such dramatizations to video's teleplays and players. Moreover, there was little of appreciable significance as to the "Commie mind" brought out; surely not enough for those to whom the educationaler is designed to appeal. The web's "Background" program, particularly the one done recently on Communism in Italy with the "little picture" approach, was a much more striking presentation. Nevertheless, the premiere demonstrated a willingness to take some new paths in tackling a subject of such universal interest.

Last Sunday (9) "Princeton '55" seemed more in the groove—meaning the home-gaited classroom—with "Enjoyment of Poetry." Robert Frost, the poet, proved that he is also an "actor" of considerable gifts by fencing about the interpretation of his "The Witch of Coos" with the ringmaster, Dr. Lawrence R. Thompson, professor of English at the U. Frost kicked off by reading a few lines of the dramatic work on ghosts, then the full reading was done deftly by Broadway actress Mildred Dunnock with Jamie Smith handling a few lines as her son. It proved a powerful treatise in low key.

Following the dramatics, Frost and Dr. Thompson exchanged views on meanings, with the Patriarchal Vermonter insisting, crustily here and humorously there, that he offers no "hints," that the poetry is plain from his point of view, and that interpretation is too much like explaining a joke. It is this kind of amiable disagreement between presider and creator that makes a "show" without the necessity of digging deep down into the AFTRA barrel, as was done the previous week, for coldblooded-ly inserting the "showmanship" values in an educational program.

Steve Krantz, program director of WRCA-TV, is serving as executive head of the series, with Harry Olesker producing and James Elson directing. *Trau.*

ARSENIC AND OLD LACE
(Best of Broadway)
With Helen Hayes, Boris Karloff, Peter Lorre, Billie Burke, Orson Bean, Edward Everett Horton, John Alexander, Bruce Gordon, Pat Breslin, Allan Tower, King Calder, Richard Bishop, others
Producer: Martin Manulis
Director: Herbert Bayard Swope Jr.
Writers: Howard Lindsay, Russel Crouse
60 Mins., Wed. (5), 10 p.m.
WESTINGHOUSE
CBS-TV, from N.Y. (color)
(McCann-Erickson)

"Best of Broadway," which has had a spotty record in its once-a-month remakes of the best Broadway legiters so far this season, finally hit the jackpot with "Arsenic and Old Lace." It's hard to see how it could have missed with the Joseph Kesselring farce, what with Howard Lindsay and Russel Crouse (who produced the play on Broadway) adapting and Helen Hayes, Boris Karloff, Peter Lorre and Billie Burke heading the cast. But "Best" has had topflight casts and fine plays before and somehow fouled them up—this time, however, producer Martin Manulis turned out an hour of the most gratifying tv comedy seen this season.

Much of the credit lies in the casting with Miss Hayes turning in a superb job in the old Josephine Hull role, Karloff as menacing as ever as brother Jonathan, Orson Bean providing extra comedy relief as the sane member of the Brewster family, Peter Lorre's comic flair as Dr. Einstein (Hermann, not Alfred, as someone in the play explains) and of course John Alexander in his familiar Teddy Roosevelt characterization. All of them, with Miss Burke as the absent-minded of the sisters, Edward Everett Horton as the punch-line victim and Richard Bishop as the unhappy Lt. Rooney, gave beautifully polished performances that made each line, gesture and situation appear as easy and natural as if they had been doing it on Broadway nightly for the past year.

Add to this the Lindsay-Crouse adaptation, which retained the meat of the story without sacrificing any of the lines or zaniness of situation, the fast-paced but logically-building direction of Herbert Bayard Swope Jr. and the all-round production values supplied by Manulis, and the sum total is the best tv comedy of the year.

Apart from the expertness of the entire production, including the performances, a few extra words should be said about Miss Hayes, Karloff, Lorre and Bean. Although her talents as a comedienne aren't exactly unknown, Miss Hayes' stint was a complete delight, from the timing of every line to the facial expressions of disappointment when dissuaded from continuing her favorite "charity." Karloff and Lorre made the perfect murderous pair, relishing every line and turning them out beautifully. And Bean, playing the sane member of the family, added some comedy relief of his own in fine double-take fashion. *Chan.*

PROFESSIONAL FATHER
With Steve Dunne, Barbara Billingsley, Ted Marc, Beverly Washburn, Ann O'Neal, Phyllis Coates, Arthur Q. Bryan, Harry Cheshire, Sammy Ogg
Producer: Harry Kronman
Director: Sherman Marks
Writers: James O'Hanlan, Robert Ross, David Schwartz
30 Mins.; Sat., 10 p.m.
HELENE CURTIS
CBS-TV, from Hollywood
(Earl Ludgin, Gordon Best)

Steve Dunne, who's been around CBS-TV for a long time, is upped to star status in his own series, "Professional Father," which takes over the spot vacated by "That's My Boy." Initial episode of Dunne as a child psychologist was weak, marred by an uneven script that had its moments, but too few of them.

There was more premise than promise in the teeoff stanza. Dunne's tome on child psychology is about to be published and that's seemingly a sound premise for the chapter. But the writers got mired down in a series of sight gags too broad for real humor.

Acting was uniformly good, despite the fact that the script made the cast resort to some ludicrous stunts. Dunne deserves better material, for he's a good situation comedy performer. Barbara Billingsley was charming and competent as his spouse, Beverly Washburn and Ted Marc okay in kid roles. Ann O'Neal, Arthur Q. Bryan, Harry Cheshire and Sammy Ogg lent good support.

Director Sherman Marks was stifled by the material handed him by writers James O'Hanlan, Robert Ross and David Schwartz. *Daku.*

NORBY
With David Wayne, Joan Lorring, Susan Hallaran, Evan Elliott, Janice Mars, Ralph Dunn, Carol Veazie, others
Producer: David Swift
Director: Richard Whorf
Writers: Harvey Orkin, James Lee, David Rayfiel, George Kirgo
30 Mins., Wed., 7 p.m.
EASTMAN KODAK
NBC-TV, from New York (color-film)
(J. Walter Thompson)

"Norby" is Eastman Kodak's initial splurge into tv programming. Time and talent, it's a $3,000,000 (annual) kickoff, indicative of the company's faith in the medium and the property it's acquired. Half-hour situation comedy, created, produced and supervised by David Swift and starring David Wayne, is, natch, a tinted celluloid entry, utilizing Eastman Color Print film. The NBC-TV slotting is Wednesday at 7—and that's about the only fringe aspect of what otherwise, from a production standpoint, is qualitative, bigtime film making. You can be sure if it's Eastman Kodak.

Story-wise, the verdict on "Norby" is tentative, predicated on where it's going in future installments. Initial episode made no more pretense than to introduce the dramatis personae and establish the locale and slim framework for whatever might be upcoming. The audience, as such, has met Norby (Wayne) upon his elevation from bank teller to the vicepresident "in charge of small loans" of the First National Bank in Pearl River. His attractive wife (Joan Lorring) has been introduced, along with the two Norby kids. Also the assorted characters one would expect to find in a small town banking institution. Pearl River, too, is "on location" for real, the suburban New York community with its treelined streets, homes and buildings, filmed from a hellcopter to lend authentic backgrounding to the saga of Norby.

To judge "Norby" strictly on the basis of Chapter 1 the viewer might have some apprehensions over an insufficient quota of laughs or humorous situations or a more meaty subject matter. These, of course, can come later, once the series gets on a firm footing. But of more lasting and enduring value is the fact that some warm, human and totally believable characterizations are already beginning to evolve. And Wayne seems right as the pivotal character. So do his bank associates, particularly Ralph Dunn as the veepee in charge of penny pinching. It's strictly a case of crossing one's fingers and seeing where the writers go from here.

Colorwise, "Norby" adds up to a 30-minute commercial for Eastman chromatics. And the "hard sell" makes EK cameras and film attractive merchandising. *Rose.*

BOB CUMMINGS SHOW
With Rosemary DeCamp, Dwayne Hickman, Anne B. Davis, Diane Jergens, others
Production Supervisor: George Burns
Producer-Writer: Paul Henning
30 Mins., Sun., 10:30 p.m.
R. J. REYNOLDS
NBC-TV, from H'wood (film)
(Wm. Esty)

For the purposes of his new vidpix series, Robert Cummings has become Bob Cummings. Scriptwise he is Bob Collins, a commercial photographer and, more importantly, a bachelor. Models swoon at the sight of him or his lens. His studio aide, Anne B. Davis, goes by the improbable name of Charmaine Schultz—"Schultzie" for short. She is the swooner-in-chief. In the opening installment of Cummings' followup to his "My Hero" skein for Phillp Morris (current package has him plugging another ciggie, Winstons, out of the R. J. Reynolds factory) Schultzie is discovered bedecked as a gorilla, a guise employed to milk laughs via entry upon the studio scene of an unstylish stout widow with, naturally, a come-hither look. Cummings has a widowed sister, Rosemary DeCamp, whom he'd like to marry off. She has an altitudinous young son, Dwayne Hickman, who is caused to be rigged out as a younger edition so as not to appear too old an offspring to an old flame who comes visiting, Miss DeCamp believing him to be still traveling single, although it turns out he's married. In between there is some business about Cummings lensing his sister a la bathing beaut, to lure the old pash via the direct-by-mail route.

Cummings' new show has George Burns as production supervisor in behalf of McCadden Productions, which fronts the Burns & Allen stanza. There's good action, serviceable sets, and Cummings is a hep farceur, along with an okay company. But judgment on the initialer is that it's just another situation comedy with stock, telegraphed incidents, and small titters instead of laughs. The material is undernourished and the staging of a familiar pattern.

In addition to his acting role, Cummings delivered a couple of quickie blurbs for the ciggie outfit paying the freight. Nearly everybody's doing it, so he can't be faulted on that. On the other hand, this is his second excursion in behalf of a weed. And since this is a different cig, endorsement by the star may be considered to bear less value. More important than an endorsement motivated by the dollar sign (as per the contract) is a good show. So far, not so good. *Trau.*

YELLOW JACK
(Producers Showcase)
With Dennis O'Keefe, Raymond Massey, Dane Clark, Lorne Greene, Wally Cox, E. G. Marshall, Eva Marie Saint, Jackie Cooper, Rod Steiger, Carlos Montalban, William Redfield, Fred Stewart, Frederic Tozere, Philip Abbott, Peter Donat, Neil MacKenzie
Producer: Fred Coe (In association with Playwrights Co.)
Director: Delbert Mann
Adapted from Sidney Howard play by J. P. Miller
90 Mins.; Mon., 8 p.m.
RCA, FORD
NBC-TV, from New York (color)
(Kenyon & Eckhardt)

Approximately a score of years have elapsed since the late Sidney Howard, in collaboration with Paul de Kruif, brought to Broadway, under Guthrie McClintic's production aegis, his dramatization of a chapter from de Kruif's "Microbe Hunters" under the title of "Yellow Jack," detailing the exciting research by Dr. Walter Reed to discover the cause of the deadly yellow fever. As a Broadway b.o. attraction it was only moderately received and eventually settled for recognition as a "prestige" play. In the intervening years it has grown in stature, undergoing a variety of transformations as stage, film, radio and tv fare.

Thus it isn't surprising that it should show up this week on NBC-TV's 90-minute "Producers Showcase" as a spec, with a production assist from the Playwrights Co. (although the latter organization, with whom Howard was to become prominently identified, had yet to be born at the time of "Yellow Jack's" original staging.)

What emerged on Monday night (10) in the expertly wrought adaptation by J. P. Miller (known to the Sunday night "TV Playhouse" audiences) was an exciting drama of tension and suspense which, while taking dramatic license with science, nonetheless served it with fidelity and dedication. In all its reincarnations, it isn't likely that "Yellow Jack" has ever been treated to such a finished and painstaking production. As drama it still has stature and is capable of holding the viewer to the end for the thrilling tale of the search (circa 1900) for the cause of the dread epidemic is heightened by all the necessary components of good theatre.

Fred Coe's excellent production was blessed by a cast that was uniformly topflight—from the highly emotional role of Dane Clark as Jesse Lazear, one of the dedicated scientists wiped out by the Stegomyia mosquito scourge, to the Irish humor of Jackie Cooper as a guinea pig O'Hara.

In truth it would be difficult to single out any one performer in what essentially can be characterized as a "dream cast." That goes for Lorne Greene (a last-minute substitute for Broderick Crawford) as Walter Reed; Dennis O'Keefe, Wally Cox, Carlos Montalban, Rod Steiger, William Redfield, Phillp Abbott, E. G. Marshall, Raymond Massey, Eva Marie Saint (who rendered a minor but effective contribution as Nurse Blake) and all the others assembled for this retelling of an historical event in medical research.

Credit a major assist, too, to Otis Riggs for his reconstruction of the Cuban barracks within the confines of the NBC-TV Brooklyn color studio's point of origination. His designing of an actual army battalion street, even to its tropical foliage, exteriors and interiors and Reed's laboratory building, the enlisted men's quarters, the medical contagion ward and pest house emerged as brilliant visual documentation (perhaps a little prettied in its compatible tint conversion) but at no times detracting from the dramatic impact.

"Yellow Jack" gained little from its colorcasting (although both the Ford and RCA commercials gained immeasurably). If anything, Sidney Howard's drama of the pestilential mosquito demonstrated a black-and-white reality that only heightened the conviction that tint, for all its advances, should be kept in its place. *Rose.*

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. . . . THE RECORD INDUSTRY'S NUMBER ONE PLUG

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Two years ago, HOWARD MILLER created a format for the first true Disc-Jockey show on television. Predicated on the belief that music had the greatest entertainment appeal, the show was presented with a philosophy that good records require no visual gimmicks to make them attractive entertainment. These records, presented with the performing talent in an intelligent interview and discussion, combine in a show which captures the viewing of the Middle West. The result was the birth of a television Disc-Jockey show that has become a first in the industry and nation.

The almost instantaneous success of a record presented on THE HOWARD MILLER SHOW has made it the record industry's number one plug. Without exception, the greatest names in the business have launched many of their top-sellers on THE HOWARD MILLER SHOW.

From this story of the nation's top Disc Jockey show has come television's most amazing rating; polls indicating listenership equal to, and frequently more than, all other stations combined.

That is the story of THE HOWARD MILLER SHOW, heard and seen for two hours every Friday night on WBBM-TV, CBS in Chicago.

THE HOWARD MILLER SHOW

ON

WBBM–TV

	11:00 PM	11:15 PM	11:30 PM	11:45 PM	12 M.	12:15 AM	12:30 AM	12:45 AM
WBBM-TV	13.3	12.7	13.0	11.7	9.7	7.7	7.0	6.0
STATION X	5.3	4.7	3.7	3.0	3.3	3.3	3.0	3.0
STATION Y	12.0	10.7	6.7	3.3	. . .	. . .	. . .	. . .
STATION Z	3.7	4.0	4.3	4.0	3.0	3.0	2.7	2.7

(Special Telepulse Rating for December 10, 1954)

HOWARD MILLER ON
RADIO—WIND, TOP
RATED MORNING SHOW
6:30 TO 8 A.M.

HOWARD MILLER PRODUCTIONS
540 North Michigan Ave.
Chicago, Illinois

FCC Hearing On Lowell Thomas' Ownership Status

Washington, Jan. 11.

Question of whether Lowell Thomas and associates should be permitted to own stations WROW and WROW-TV in Albany, N. Y., in view of his tieup with CBS will be the subject of a hearing before the FCC on Jan. 25.

Agency set the hearing last week to determine whether Thomas' identification with the stations violates its policy regarding ownership of stations by network personnel. Commission will also inquire whether "any existing understandings concerning the network affiliation of WROW-TV" are in violation of the Sherman antitrust act.

Hearing was ordered as a result of a protest by ultra high station WTRI in Albany, 50% owned by the Stanley Warner theatre chain, charging "secret understandings" between Thomas and CBS contemplating that the CBS network affiliation now held by WTRI would be transferred by Feb. 1 to WROW-TV. The protest alleged that an agreement was reached with CBS before Thomas, et al, bought the stations and before FCC approved the transfer last November.

Protest also alleged that the "understanding" is illegal, partly because CBS is the "dominant" tv network and Thomas is "unique" in his field, and is equivalent to a "tying agreement" in that it ties together a network affiliation a talent contract.

The protest further charged violation of FCC rules on basis of a belief that CBS will give WROW-TV a two-year affiliation contract if the latter obtains a VHF instead of its present UHF channel. This would be accomplished, said WTRI, by a plan to assign channel 10 to Vail Mills, N. Y.

In its reply to the protest, Thomas and his associates, including Frank Smith, his business manager, denied "categorically" that any affiliation agreement with CBS existed when they filed to purchase the stations "and no such agreement exists today."

Chi TV Scores a Major Feat as 2 Dept. Stores Siphon Coin Into WBBM

Chicago, Jan. 11.

More than a little competitive interest has been stirred up here by WBBM-TV's recent acquisition of a couple of accounts from Chi's State St. retailing Main Stem. Traditional coolness toward tv by the major merchants has been the source of some frustration, with the result that the sales by the CBS-TV station are being viewed with more than passing import. It's generally recognized that local video has yet to convince the big time department stores here that it can do a selling job for them, thus bypassing an extensive pool of ad coin.

That's why WBBM-TV's sale of a Monday night half-hour to Carson Pirie Scott for berthing of a "Ford Theatre" rerun series ranks as an accomplishment in local circles. The Carson buy comes on the heels of a special two-week Xmas splash on the same station by Marshall Field & Co., the State St. bellwether. Fields and practically the entire WBBM-TV talent stable combined forces on the 10 half-hour displays built around the store's toyland. Store execs' reaction to the two-weeker reportedly was highly favorable with the possibility strong it'll become anannual event.

WSAZ-TV's Sales Splash

Huntington, W. Va., Jan. 11.

WSAZ-TV ushered in the new year with the biggest single sales week in the six-year-old history of the station, signing a total of $120,672 in new business in the first seven days of January. According to v.p.-general manager L. H. (Bud) Rogers, the total includes only signed contracts, with several additional accounts in the works besides.

Business is all local and regional, signed through the station's Huntington and Charleston sales offices.

WPIX Into Packaging Biz; Pitches Hy Gardner TV Stanza at Networks

WPIX, the N. Y. Daily News-owned indie television station which has often tried tapping offbeat sources of revenue, has most recently entered the packaging biz. Station has teamed up with producer Lou Cowan and is now actively pitching the Hy Gardner stanza at the video networks. Though the angle is not believed entirely new, it is unique: since a web contract would mean moving the show to one of the N. Y. o&o's, all WPIX actually wants is the ownership royalties.

Fred Thrower, station topper, made the first move in turning packager by upping the Gardner (a syndicated columnist homebasing at the N. Y. Herald-Tribune) once-a-week interview session from 15-minutes to a half-hour two weeks ago. Last Sunday (9), Cowan took over the production from WPIX staffers, guesting Gabby Hayes, Herb Shriner, Ethel Waters, Peter Lorre and a brace of femmes from the Latin Quarter.

WPIX has set a starting price of about $13,500 per production should the show be picked up by a video web. Decision was made to sell it webwise largely on the basis of Gardner's ability to tap a large number of big name interviewees.

HANNA SLATED FOR B'CAST PREXY ROLE

Syracuse, Jan. 11.

First meeting of the N. Y. State Assn. of Radio-TV Broadcasters is being held at Hotel Syracuse here tomorrow (Wed.) with the following anticipated as the initial set of officers: Mike Hanna, Ithaca, prexy; William Doer, Buffalo, and Gordon Gray, N. Y., veepees, with Elliott Stewart as secretary and George Dunham as treasurer.

Hamilton Shea, NBC v.p. in charge of WRCA and WRCA-TV, N. Y., is chairman of the organizing committee, working with J. J. Bernard, general manager of WGR-TV, Buffalo. Committee named William Fay, of WHAM, Rochester, as chairman of the Syracuse meeting. New York is the 43d state which has set up a broadcasters group.

Members of the organizing committee who met in New York City last week included Samuel Cook Digges, WCBS-TV; Bernard, Shea, Doer, Gray; Frederick L. Keesse, WMBO, Auburn; Carl Ward, WCBS Radio, N. Y., and E. R. Vadeboncoeur, WSYR, Syracuse.

San Antonio—Borden's is sponsoring "Vignettes" starring Gordon McLendon, on KENS here on Thursdays and Fridays at 10:55 a.m., 2:45 and 5:05 p.m. Programs feature famous voices of years gone by.

Harriman May Pump New Life Into N.Y. State Educ'l TV Quest

Albany, Jan. 11.

An indication that Gov. Averell Harriman may be contemplating a change in the State's attitude toward educational television was given in a message to the Legislature last week. He stressed that "New York State cannot afford to lag behind in the development of television as a new and promising medium of education."

The new Chief Executive, after citing the fact that educational tv outlets "are now actually operating in a number of cities, including Pittsburgh, Cincinnati, Houston, St. Louis and San Francisco, and will soon be on the air in Boston, Chicago and several additional communities," spoke of the "many unanswered questions" about the manner in which the State "may most effectively promote educational television."

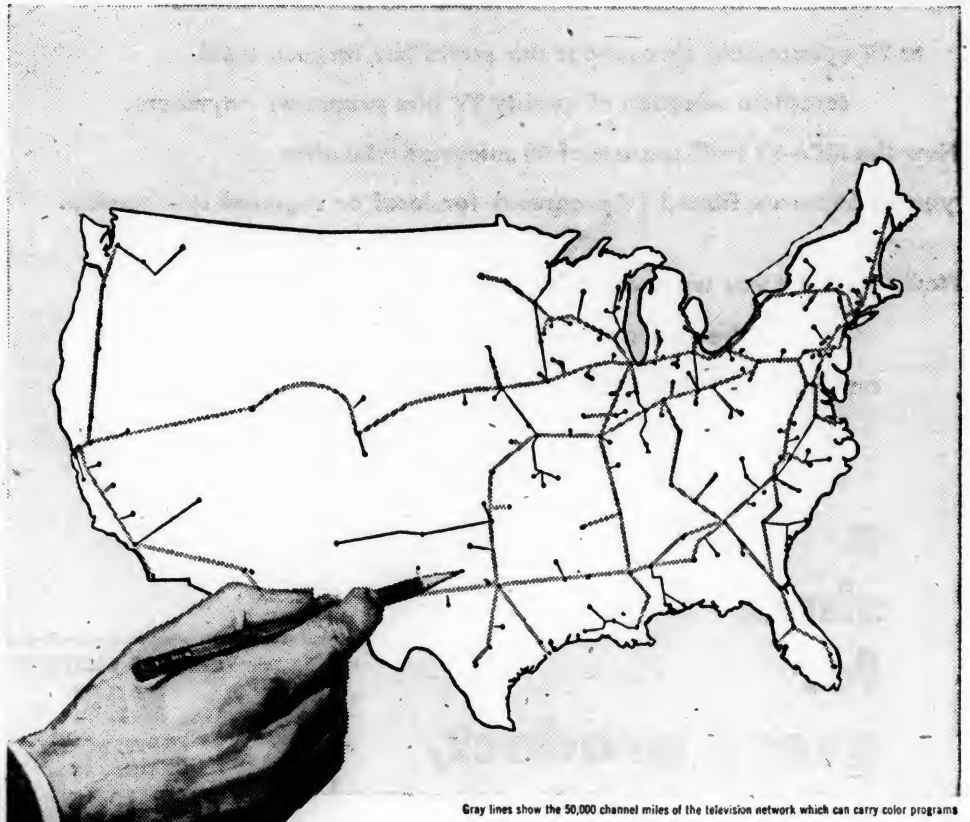
He listed among these "the comparative potentialities of VHF and UHF transmission, the number and location of stations, the most desirable division of responsibility among the State and municipal and private agencies, how best to stipulate program development and distribution." Such and other facets "should be examined before laying out a specific program," commented Gov. Harriman. He added, "I shall give careful attention to these questions, and submit my recommendations in a special message."

Harriman's predecessor, Thomas E. Dewey, strongly opposed direct State promotion of and direct participation in educational television. Frowning on the Board of Regents' plan for the construction of a string of stations across the State, he appointed a study committee, which reported adversely on the idea and suggested, instead, State encouragement of privately-operated educational television outlets. Democratic leaders in the Legislature, however, sponsored contrarily-targeted bills as late as 1954.

Heinz's Double-Decker

Although Heinz has bought the new "Captain Gallant" vidfilm series for NBC-TV Sunday afternoon showcasing, it will not drop its "Studio 57" dramatic display on DuMont, as previously reported.

In addition to its DuMont ride, "Studio 57" is also spotted in other markets throughout the country.



Gray lines show the 50,000 channel miles of the television network which can carry color programs

Color Television Network now reaches 109 cities

1954 was a big and busy year for color. Since the FCC approved the compatible system in December 1953, 50,000 channel miles of the Bell System television network have been specially adapted to carry color programs to 150 stations in 109 cities.

In addition to the big job of color conversion, the Bell System has also added 18,000 channel miles to the nationwide TV network.

Conversion of the television network to transmit color is an exacting and expensive job. New equipment must be added and hundreds of technicians must be trained in the complex color techniques in order to maintain and adjust this equipment to exact standards.

Plans for 1955 call for continued expansion of the television network—to keep pace with the industry's expanding needs.

BELL TELEPHONE SYSTEM

PROVIDING TRANSMISSION CHANNELS FOR INTERCITY TELEVISION TODAY AND TOMORROW

MCA-TV Film Syndication

Biggest news in

Only MCA-TV

Effective immediately, all United Television Programs, Inc. personnel and film properties become a part of the MCA-TV Syndicated Film Division. This makes available to TV sponsorship throughout the world the largest, most complete selection of quality TV film programs anywhere.

Now the MCA-TV staff consists of 68 salesmen who offer you 22 separate filmed TV programs for local or regional sponsorship.

Now, whether you want comedy, drama, music or mystery, you're sure to find the perfect show to fit your needs among MCA-TV's 22 top-rated film shows.

a show for every product, every market, every budget!

THOMAS MITCHELL

MAYOR OF THE TOWN

Thomas Mitchell stars in 39 exciting topical dramas. Consistently a top-rated radio and TV show for years. Sold in over 60 markets.

LOUIS HAYWARD

THE LONE WOLF

Louis Hayward stars as the world's most famous adventurer, fighting evil and intrigue everywhere... an electrifying series of 39 films.

ROD CAMERON

CITY DETECTIVE

65 half-hour mystery and adventure films, starring Rod Cameron. In its third year of successful selling for sponsors.

CHARLES BICKFORD

MAN BEHIND THE BADGE

Charles Bickford hosts and narrates 39 half-hour thrilling, true-life dramas of law enforcement presented in documentary style.

CURTAIN CALL

13 encore dramas with such famous Hollywood stars as Lew Ayres, Joan Bennett, Miriam Hopkins. Available under your own title.

MCA TV

Film Syndication

AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

TV film history!

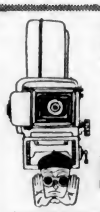
has so many proven, top-rated, quality TV film shows!

GUY LOMBARDO AND HIS **ROYAL CANADIANS**

39 half-hour films, featuring America's No. 1 musical favorite and a famous female guest star vocalist each week.

PRESTON FOSTER
WATERFRONT

Sell your product through these outstanding family situation adventures with a salty tang, starring Preston Foster. 65 films available.



FAMOUS PLAYHOUSE

Over 200 films in this high-rated anthology of comedy, mystery, adventure and drama, featuring famous Hollywood stars.

JOHN RUSSELL
CHICK CHANDLER
SOLDIERS OF FORTUNE

26 exciting, new adventure-packed films. With an all star Hollywood cast. Already sold in 100 markets to 7-Up Bottling.

ABBOTT AND COSTELLO

America's funniest comedy team stars in 52 hilarious films, in the style that has kept them on top for 15 laugh-filled years.

ROCKY JONES
SPACE RANGER

39 films that hold adult and juvenile audiences spellbound. Backed by merchandising guaranteed to give your product top recognition.

HEART OF THE CITY

(Also known as "City Assignment"). Pat McVey and Jane Nye, as crusading newspaper reporters, bring you drama and suspense. 91 films.

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PITTSBURGH: 550 Grant St., Suite 146, GRant 1-9995

PHILADELPHIA: Bellevue-Stratford Hotel, Broad & Walnut Sts., PEnnypacker 5-9462

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Television Reviews

Continued from page 34

by presenting a 90-minute musical comedy version of "Sunshine Town," with Mayor Moore doing a one-man job on the book, music and lyrics. (Moore recently voluntarily resigned the post of drama director of the CBC to devote all his time to the legitimate theatre). By arrangement with the estate, Moore has based his musical show on the late Stephen Leacock's "Sunshine Sketches of a Little Town," a nostalgic collection of character vignettes and situations at the turn of the century.

On the memory appeal, Moore has made full use of such episodes as a small town election, the burning down of the local church, the running of an excursion steamer on a sandspit, plus a bank holdup which brings the young lovers together. Adding to the Gay 90's settings and costuming are such smalltown stock characters as the county judge, the hotel proprietor, newspaper editor, rival federal politicians, the town banker, barber, undertaker, etc. Play has plenty of plot but it's the situation ballads and sprightly choral ensembles that have the greatest viewer-listener impact.

Notable are "I Want a Hero Bold" and "As Long as You Love Me," sung by the heroine (Jean Ramsay); "The Next Time," a comedy love lament by the heroine and her girl friend (Libby Morris); "Just the Same," by the young lovers (Jean Ramsay and Joseph Runner); a male patter song, "An Open Mind," with Paul Kligman; and some rousing chorus numbers, together with adroit choreography. Technically, there were some flaws on camera and quick costume changes, together with some draggy direction in certain spots; but, on the whole, these could not defeat Moore's clever book; and his song values came across for an auspicious start of the new "Scope" series. *McStay.*

RING A BELL
With Lucille Lando, Art Norkus Trio, others
Director: Jim Eakins
30 Mins.; Fri., 6 p.m.
WHITE ROCK BOTTLING CO.
KPIX, San Francisco

This is the quiz show to end all quiz shows. In the course of 30 minutes, a panel of guests plays a musical quiz game and also guesses famous people from partial photographs. In addition, the viewers get in the act with a third quiz that runs from week to week and features a mystery personality.

With so much mystery about, the viewer can't be blamed for being a bit confused. Lucille Lando, a rather photogenic brunet, is a chatty emcee and handles the gabbing on the show o.k. but falls into oral traps such as compulsion to keep asking "Isn't it fun?" She delivers a solid commercial pitch for the show's sponsor, however, and sells the product like a veteran.

Show would gain a lot from streamlining. One quiz is hard enough for the average citizen much less the multiple mysteries of this one plus the fact that the system of scoring and the entire idea of switching from music to pictures is confusing. In addition, Miss Lando herself could improve as a moderator by restraining her tendencies to gush and by setting up some sort of pattern for interviewing her panelists which would allow her to get across to the tv audience clearly who and what they are. *Rafe.*

DATE WITH TRUDE
With Francine Blum
Director: Jim Aakins
15 Mins.; Sat., 11 a.m.
TRUDE OF CALIFORNIA
KPIX, San Francisco

A kiddie show with imagination and class, this quarter-hour Saturday seg spots a cheerful storyteller (Miss Trude) who regales a studio audience of youngsters with fairy tales, reads from storybooks and uses a good selection of props, such as a goat that talks, to keep the kids attention. Even more than that, the moppets get into the act with a deft device: Trude of California children's fashions are modeled on the show by the kids themselves.

Francine Blum has an excellent manner with kids and does not disregard her video audience to make up to the ones in the studio or vice versa. She handles both ends of this with class. The camera work on the show is imaginative, with shots of the tykes' faces entranced at the story-telling. Sets are slick, too. The whole show rounds out as a topnotch children's presentation. *Rafe.*

ONCE UPON A TIME
With Natalie Hinderas, pianist; Gordon Ward, narrator
Producer-Writer: Joseph Tanski, Jr.
Assistant Directors: Ron Bacon, Arnold Brown
30 Mins.: Wed. 7 p.m.
WNBK, Cleveland

Concert pianist Natalie Hinderas returned to her hometown audience in a 30-minute presentation that again showed her outstanding ability on the 88.

As against a straight half-hour at the piano, producer-writer Joe Tanski concocted a "Babes-in-Toyland" theme in which Miss Hinderas became the beautiful doll that played the piano for her fellow toys. The idea had merit, but unfortunately, except for the marching cards sequence, props were insufficient, amateurish, and tended to deflate entire stanza. Considering the obstacles, production-wise two-camera crew, under Paul Kirrkamm executed shots without error, while lighting was excellent. Gordon Ward, as narrator, was professional, but role called for softer voice.

Miss Hinderas' playing, however, sparkled. Her first two numbers, Maurice Revel's "Jeux Deau" and "Alborada Del Gracioso," reflected a simulating understanding of the composer's work. For her third piece, Miss Hinderas offered a touching interpreation of D. Scarlatti's "Sonata" which was followed by a warm and captivating presentation of "Dance of the Gnomes" by Liszt. Her two concluding numbers "Fireworks" by Debussy and "Waltz in C Sharp Minor" by Chopin both demonstrated comprehensive understanding of depth and feeling. *Mark.*

TASTE TIME
With Marion Roberts
30 Mins., Mon.-thru-Fri., 2 p.m.
Participating
WRGB-TV, Schenectady

Conducted by Marion Roberts, veteran of theatre cooking schools and television stations (with a Buffalo outlet before joining WRGB), program encompasses a wide variety of dishes and meals. Vidcasts are in a modern, tastefully decorated kitchen, equipped with many electric gadgets, and its appeal is presumably strongest for the home-type women viewers.

Mrs. Roberts has a big backlog of recipes, some of them in the family from earlier Virginia days. She has a carryover on certain orginations, as when baking bread, cookies and the like. A teleprompting device lists ingredients and instructions, which an announcer repeats—to background music. *Jaco.*

Hartford

Continued from page 25

which is affiliated with the network, but the newspaper isn't selling).

Thus far CBS has invaded Milwaukee with a U. It hasn't indicated where it will go for its second, but St. Louis has been prominently mentioned. (Columbia is competing for a V there, but prospects don't appear too bright).

$1,103,000 Deal

Hartford, Jan. 11.

With the sale of WKNB-TV (next-door New Britain) to NBC, the television programming picture of the majority of Conn. tv stations and some Mass. tv outlets has become very muddled. Several affiliation changes will no doubt be made in the weeks to come with a few to be left out on the limb for network shows. Repercussions are also expected to be felt in Vermont and New Hampshire.

NBC, which picked up the New Britain UHF'r and its mother station, WKNB, paid $607,000 for the capital stock of the New Britain Broadcasting Co., owner of both stations. At the same time NBC assumed liabilities of the New Britain concern to the tune of some $496,000. Thus the total transaction involves about $1,103,000.

NBC, it is understood, will throw out all programming of the New Britain station and will 100% favor its own shows. Up until FCC approval of the sale, the station will continue to carry CBS. WKNB-TV contract with CBS is understood to be good for another two years.

Sale of the station is expected to not only start a nationwide trend on tv programming but also put several of the New England tv outlets on a limb for programming. Expected to do away with the so-called independent programming where a station would schedule shows from three and four nets. For example: WNHC-TV, an NBC primary, has been carrying some CBS, ABC and DuMont.

Trade talk has it that CBS is interested in VHF channel 3 in Hartford when the FCC reaches a decision on that outlet. A 1,000,000-watt UHF'r and a top powered VHF'r—according to engineers—will have about the same coverage. Therefore two stations here, NBC and CBS, will give almost parallel coverage and will exclude the need for bringing their programs over overlapping stations.

With CBS programming skedded in future to Hartford and NBC being ethered by WKNB-TV, there remains only ABC and DuMont programs. WGTH-TV, Hartford, carries latter. It is not expected to either lose or drop those affiliations and leave the way open for WNHC-TV to grab same.

Station is owned jointly by General Teleradio and Hartford Times, with former being the heaviest voice in its operations. General Teleradio is expected to prevail on both ABC and DuMont to stay with the Hartford outlet because of strong Gen Teleradio connections and pressure and utilizations of those nets elsewhere.

This leaves WNHC-TV with a programming problem. For the time it will probably be able to use CBS, once that service is dropped by WKNB-TV. But when a Hartford channel 3 decision is reached and finalized, the New Haven etherer will be in trouble. Same situation is true of several other tv stations that dot New England northward. If the one net trend steamrolls, they will be in real trouble as there will be more stations than nets available.

Dallas

Continued from page 26

best newsfilm in the world never can offer.

What types of programs other than news and sports could affiliates cover? There are an unlimited number of "special events" which would interest audiences everywhere. Fortunately, the increasing use of a magazine-type format, as typified by NBC-TV's "Today" and "Tonight," makes it possible to include these without disrupting either network or local program schedules.

Beauty contests, civic celebrations, and the like are certainly not news, but occasionally offer topnotch entertainment. For example, a benefit staged recently by a Dallas Lions Club featured George Gobel and Freddie Martin's orchestra. The grand opening of our new Republic National Bank Building headlined Bob Hope, Gordon MacRae, Mimi Benzell and Ted Weems' orchestra. Such names are indubitably worthy of network time.

Some of these one-shot features could be built into a series lasting for an entire season. Why not program a "State Fair, U.S.A." series, picking a representative segment from a different State Fair each week? If you think fairs include only hogs and poultry, you haven't attended one lately. Such programs would have far more entertainment value than some tired panel shows so often selected for summer replacements.

The "one-shots" could also be used to fill the gaps in network schedules. Huge Saturday afternoon audiences watch football, basketball and baseball in season. But the sports-minded viewer is driven away during the off-season Saturdays by ancient films. It would be much wiser to keep this vast audience intact by presenting pickups of lesser known sports such as rodeos, jalopy races and the others that are always available somewhere in the nation.

Margo Jones an Example

Generally speaking, the large scale dramatic and variety productions should continue to originate from the country's larger production centers, where personnel and technical facilities are available. But there are some outstanding examples of theatrical art which will be missed if this policy is followed exclusively. Margo Jones' "Theatre 55" now in its 10th successful year in Dallas, would have high appeal as a regular network feature. The intimate *theatre-in-the-round* could be more easily adapted to tv's needs than most stage productions—and its practice of presenting only classics or original scripts results in quality entertainment seldom undertaken at the network level.

The one time only network feeds do not present much of a personnel problem for the originating station. Usually a few hours of overtime cover the situation. Regular once a week (or oftener) telecasts would require more people, which means an added financial burden. Commercial sponsorship or aid from the network would be a necessity.

Audience reaction in the area of the origination for any given show would undoubtedly be favorable. And anything that improves the quality of Television in general will help ratings throughout the country.

We have no desire to stir up the old controversy about Madison Avenue controlling the nation's broadcast entertainment. However, any observer can see that the networks have not solved the problem of filling all hours with exceptional shows. Perhaps the answer to the riddle of supplying the kind of programs the people want can be found by examining the kind of entertainment they prefer on the local level. These features are waiting to be televised—so why doesn't someone take the obvious step?

Ralph W. Nimmons,
Manager, WFAA-TV, Dallas.

Philly's 1-Team Ballcast Revamp

Philadelphia, Jan. 11.

Departure of the Athletics (Philadelphia's American League baseball club) for Kansas City has brought the end of Philly as a two-team city and an accompanying sharp revision of its big-league broadcasting and telecasting setup.

Only two tv stations (WPTZ and WFIL-TV) will carry the telecasts, which will be limited to weekends and holidays. Both home and away games of the Phillies, the National League's local entry, will be available for local viewers.

Biggest surprise was the cancellation of the broadcasts at WIBG, 10,000-watter which has been carrying the ball games since 1940 and had built itself a reputation as the "baseball station."

The broadcasts will now be handled exclusively by WIP, which entered the local baseball picture last season. As the Mutual outlet, however, WIP has long aired the World Series games.

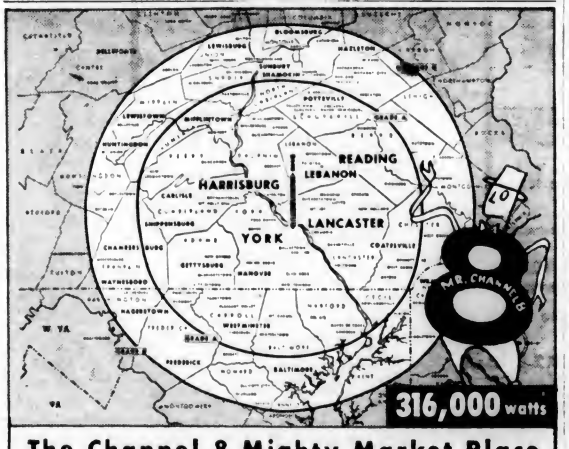
Gene Kelly, broadcaster and publicity director for the Phillies, and Byron Saam, veteran Philadelphia sports announcer will share the microphone duties.

Of the sponsors that paid the bill for both clubs last year, only one remains, Atlantic Refining Co. Adam Scheidt Brewing (Valley Forge Beer) and Chesterfield have dropped out. Ayers Agency has replaced Scheidt account with another beer sponsor, Ballantine's; but is still looking for a client to take on the third segment.

Elect Barton Cummings Compton Agency Prexy

With Robert D. Holbrook upped to board chairman, Barton A. Cummings has been elected prexy of the Compton ad agency. A number of other changes were made. John K. Strubing Jr. is the new vice chairman, with Alfred J. Seaman, creative director, moving to Strubing's exec v.p. post. C. James Fleming Jr., v.p. and board member, is now senior v.p. New board members are Henry R. Bankart, Willard Heggen and Olin A. Saunders, all veeps.

Holbrook became Compton's prexy in 1946, having joined the Blackman Co., agency's predecessor, in 1933. Cummings started with Compton in 1947 after serving with Maxon and Benton & Bowles.



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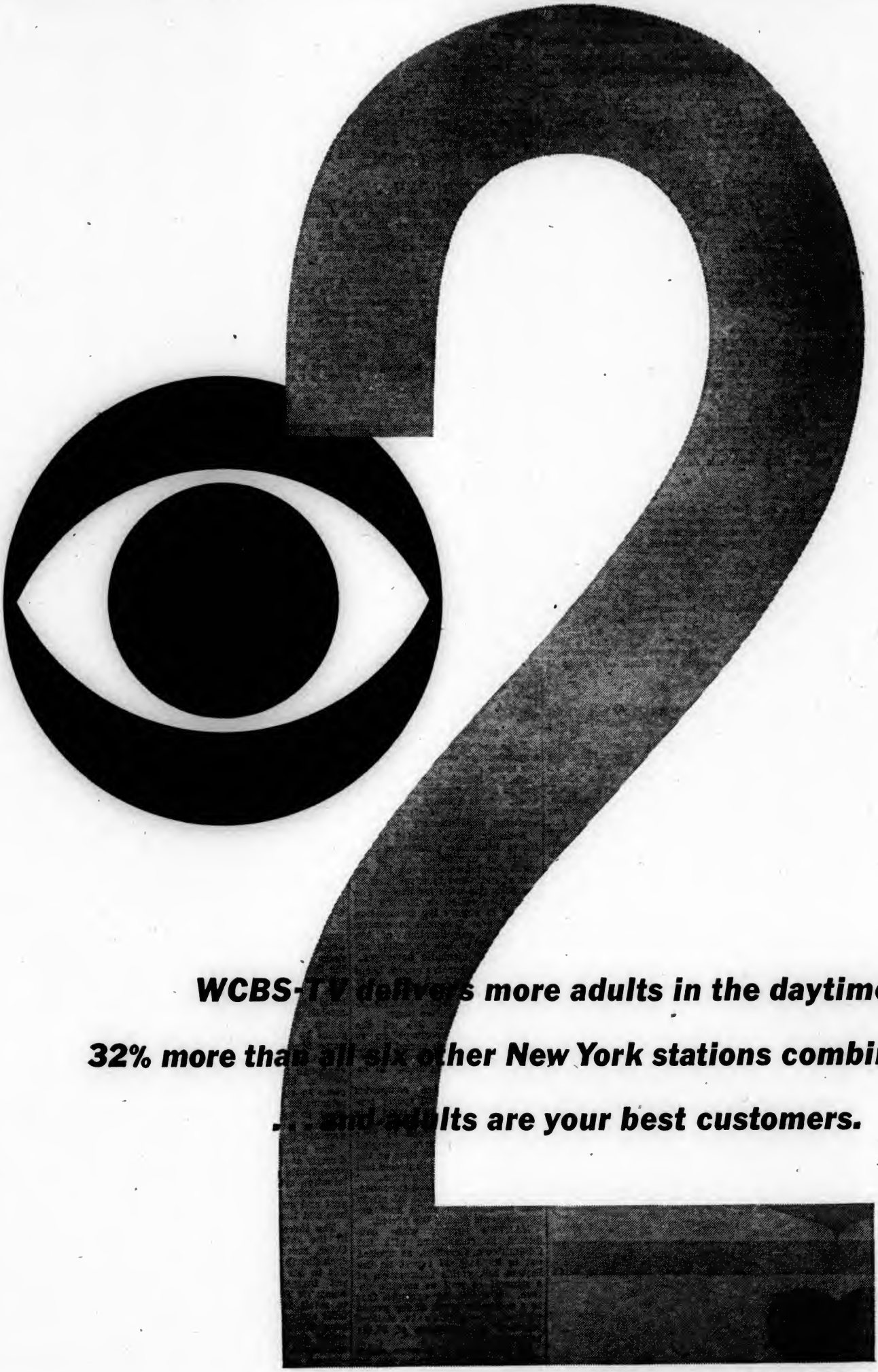

WCBS-TV delivers more adults in the daytime -
32% more than all six other New York stations combined
. . . and adults are your best customers.
Source: ARB, November '54, 7 am to 6 pm, Monday through Friday

From The Production Centers

Continued from page 30

only the 7:45 a.m. 10-minuter with **Bill Tompkins** as writer-newscaster. Tompkins also did WXEL 11 p.m. stint while **Warren Guthrie** was on week's vacation . . . NBC News Director **Ed Wallace** readying half-hour traffic series for WNBK (15) . . . WXEL's **Boyd Heath** emcees "Mid States Sports Vacation" show at Arena . . . **Al Henderson**, ex-WTAM, now doing WGAR five-minute chitchat Monday-thru-Friday at 6:10 . . . WJW's **Tod Purse** getting more disk time . . . **Ed Killeen** leaves WTAM-WNBK newsroom for government information post in Marseilles.

IN CINCINNATI . . .

Record Christmas fund contributions by **Ruth Lyons** WLW-TV "50-50 Club" fans for hospitalized children in three states totaled $99,377.23 . . . WKRC stations in cooperation with public schools and P.T.A. groups bagged 15,000 toys and $10,000 for 2,000 needy children from Yuletide through new year . . . National Foundation for Infantile Paralysis will get all proceeds from annual Golden Gloves show Feb. 3 in Cincy Garden. It's sponsored by WLW-T and the Golden Gloves Club of Hamilton County . . . Greater Cincinnati Television Educational Foundation has elected **Robert E. Dunville**, Crosley Broadcasting Corp. president, to its board of trustees for two years . . . **Ray Shannon** (not the entertainer), engineer with WKRC stations since 1942, was promoted to transmitter supervisor of the tv operation.

IN WASHINGTON . . .

Sig Mickelson, CBS v.p. in charge of news and public affairs, will be guest of honor at a reception hosted by web's D.C. v.p. **Earl Gammons** next Monday (17) . . . D.j. **Les Sand** back at WWDC-MBS after a five-year hiatus, with a "One to Six" morning platter spinning show . . . **Edward P. Morgan**, ABC newscaster, honored at a cocktail party tossed by web newsmen **Bryson Rash** and **Richard Rendell** on eve of Morgan's debut on the AFL news show . . . **Esther Van Wagoner Tufty**, NBC news correspondent, back in the capital after a trip to the Netherlands where she filmed sequences for her weekly "Home Show" Washington report . . . New staffers at WWDC include **Dick Lawrence**, replacing **Jacque Wells** on announcing staff, and **Norman Baum**, recently returned from a stint with the Army, as assistant program director.

IN DETROIT . . .

A radio saturation plan called "Music Over the Week End" is in effect at WWJ. By drastically reprogramming Saturday and Sunday skeds, advertisers can purchase announcements in packages of 10 or 20 with the station's top disk jockeys. **Bob Maxwell, Shelby Newhouse, Ross Mulholland, Steve Lawrence** and **Art Lazarow** . . . "Press Conference," a WXYZ-TV and Detroit Free Press public service feature with the newspaper reporters quizzing local news personalities, has returned after a hiatus caused by time conflict with NCAA football games . . . WJBK-TV is the first station in Michigan to use tv wire photo news service with installation of International News Service Facsimile . . . WJR, which thought it had quelled opposition by taking its proposed Flint tv station out of the Detroit coverage area, finds itself in new hot water with Trebit Corp. and W. S. Butterfield Theatres, two unsuccessful bidders for the Flint channel, now complaining to FCC substantial revision in WJR's plans and stock ownership is cause for cancellation of its license.

IN DALLAS . . .

Charlie Boland, KGKO deejay, added a daily KRLD-TV sports spiel . . . **Janet Waldo**, of ABC-TV's "Ozzie Nelson Show," here for preem of husband **Robert E.** (Lawrence and) **Lee's** new drama, "Inherit the Wind," at Theatre '55 . . . **Don Cherry** guested with **Kenny Sargent**, KLIF d.j., plugging his new Columbia wax pact . . . **Harry Belafonte** did a sock q.&a. sesh with emcee **Jerry Haynes** via WFAA-TV . . . **Jerome (Dizzy) Dean**, local resident, again inked for baseball's "Game of the Week" on tv for 1955. Dean starts the season here April 2, calling the N. Y. Giants-Cleveland Indians exhib game . . . **John Allen**, WFAA announcer, doing "Tello-Test," cross-the-board phone quizzer . . . **Mike Shapiro** named new commercial manager of WFAA-TV . . . KLIF added deejay **Larry Monroe**; spinner **Don Keyes** returned after a short stint at KGKO, and jockey **Les Vaughan** took over the short-wave mobile news unit chore. Station also has added **Jimmy Fidler's** wax Hollywood chatter each Sunday.

IN MINNEAPOLIS . . .

Allen C. Embury, Urbana, Ill., appointed v.p. and general manager of WMNS, formerly WMIN radio, now under the new ownership of the William F. Johns family, which also owns radio stations at Sioux City, Ia., Stillwater and Owatonna, Minn., and Stevens Point and Oshkosh, Wis. WMIN continues solely with its tv operation under original ownership . . . With its new call letters WMNS, the former WMIN radio station paying $5 each time a listener catches an announcer or personality using the old call letters. The first listener to telephone receives the money . . . Kendall Mills inked by WCCO radio for three-days-a-week sponsorship of **Maynard Speece's** 5:25 a.m. daily five-minute "Farm Topics" program directed at the area's 226,000 ruralite early risers . . . **John Carol**, CBS radio network v.p. in charge of sales, spoke at 25th annual Salesmen's Dinner, jointly sponsored here by Minneapolis Chamber of Commerce and Minneapolis Sales Executives. Dinner was preceded by a Salesmen's rally . . . **N. L. Bentson** and **Fred Kaufman**, WMIN-TV executives, to attend special State Cerebral Palsy luncheon to be given in New York to their station and WTCN-TV, which shares Channel 11, in recognition of the $140,000 recently raised for the palsy cause by the stations' first telethon.

IN PITTSBURGH . . .

Bob Pritchard has resigned from WJAS sales staff to become sales manager for William D. Gregg Co., outboard motor concern here . . . **Dusty Brown** is the new leader of the EZC Ranch Gals on WDTV with **Wanda Saylor's** departure for St. Petersburg, Fla., to join her husband, **Leo Heisel**, an engineer there at WSUN-TV . . . Ford now sponsoring only three nights a week of **Carl Ide's** cross-the-board newscasts on Channel 2, with Geritol picking up the other two . . . **Henry DeBecco**, WJAS announcer, making his Playhouse debut in "Girl on the Via Flamina" . . . **Eddie Dillon** resigned as deejay at WHJB in Greensburg and leaving for Los Angeles . . . **Mrs. Margaret Beck**, head of speech and English departments at Indiana State Teachers College, will be hostess and coordinator of "Family Dynamics," first course being offered by educational station WQED for college credit . . . **Art Pallan**, WWSW platter-spinner, has been made permanent m.c. of weekly "Lullaby in Rhythm" half-hour on WDTV. Previously he had been rotating in that spot with **Barry Kaye**, of WJAS, and **Jay Michael**, of WCAE . . . **Beckley Smith** started his 21st year of newscasting for Kaufmann's department store . . . **Bette Smiley** has launched a new quarter-hour of songs on WCAE every Sunday afternoon at 1:45. It's sponsored.

NARTB Beer & Wine Study

Continued from page 27

portrayals of product consumption, have all but disappeared from your tv screens."

Fellows interpreted NARTB's recent survey on the extent of beer and wine advertising on radio and tv as showing that it is not excessive. Only 3% of the number of programs on tv and 1.6% of number on radio, he said, were shown to have been sponsored by beer and wine interests.

Fellows suggested that advertisers who encounter objections to their commercials might do well to accept counsel of the broadcaster, who should know the customs of his community. "The purpose of your advertising is to sell," he said, "and to offend is not to sell."

$34,000,000 Revenue

Beer and wine advertisers spent approximately $34,000,000 to sponsor radio and tv programs during 1954, the National Assn. of Radio and tv Broadcasters estimated last week. This amount, Assn. said, represented 2.7% of all media advertising expenditures.

Estimate was submitted to the House Interstate Commerce Committee in compliance with a request for information on the extent of radio and tv advertising by the beer and wine industries. The Committee called on NARTB last August to supply the information for the new Congress in connection with consideration of the Bryson bill to ban interstate advertising of alcoholic beverages.

In a comprehensive report, based on returns from 2,320 radio and tv stations (83% of stations on the air on Sept. 1, 1953), NARTB informed the Committee that:

1. Approximately 3% of the number of all programs on tv during the 12-month period ending last Sept. 20 were sponsored by beer and wine companies. In radio it was 1.6%.

2. Beer and wine companies sponsored 20% of all sports programs carried on tv during this period. It was 18% on radio.

3. Programs sponsored by beer and wine advertisers occupied 3.07% of all tv station time on the air during the 12-month period and 2% of all radio station time.

4. Beer and wine spot announcements comprised 3.53% of all tv and 2.8% of all radio spot announcements during the period.

NARTB's survey, while conducted in compliance with the Committee's direction, as spelled out in its Aug. 17 report on the Bryson bill, yields information of a general as well as specific nature. It shows, for example, that in a composite week of the period covered the nation's tv stations televised an aggregate of 37,471 programs.

Of this total, 28% were classified as drama, 24% as variety, including comedy, 17% as news, 7% as music, 6% as quiz, and 5% as sporting events.

Reflecting the change which has taken place since tv in radio programming, the survey disclosed that of a total of 580,000 programs carried in a composite week last year by all radio stations, 37% were classified as music, 33% as news, 9% as drama, 7% as variety, 3% as sporting events, and 2% as quizz.

In releasing the survey, NARTB prexy Harold E. Fellows took issue with the Committee's report. His denial, according to a statement by the Assn., was "based on specific evidence submitted to the Committee in reference to problems of good taste in beer and wine advertising."

Philco

Continued from page 31

7,000,000 black and white tv sets, about 1,000,000 of which will come from Philco. He said that all the materials are at hand to make 1955 a banner year for the television and also the appliance industries, their distributors and dealers.

He pointed out that consumer income is near peak levels and promises to rise further in coming months. At the same time, he said, industry is offering the public new and improved products at greater-than-ever values,

Philco's franchises with distribs were defended by John M. Otter, executive v.p. of Philco, in an address to distributors. Otter stated the Department of Justice charges against Philco now pending in the U.S. District Court here, constituted "a sweeping attack upon an established method of distribution which has been used widely for years by manufacturers of brand name products."

Calling the case a dangerous challenge to the functions of the distrib, Otter declared "Philco plans to oppose this unwarranted attempt on the part of the government to expand and extend the antitrust laws as business has understood them in the past."

The government case is aimed directly at what Otter termed "improvements to the company's distribution system." These improvements were put into effect last August and accepted by the distributors and the dealers.

The three basic points attacked by the government, according to Otter, are: (1) The concept that each distrib should limit his activities to his assigned territory and not franchise dealers in other areas; (2) The confining of dealers to retail functions; (3) That distribs are prevented from handling competitive products thereby lessening competition in the sale of appliances.

Otter said the Philco contract gives dealers the legal right to sell anything they please. "Philco does not believe it has violated the antitrust laws or any other laws," the v.p. added.

Lebow

Continued from page 31

requires no prophetic powers to predict, for example, that the biggest single discount house in America, in 1955, will be the automobile sales agency.

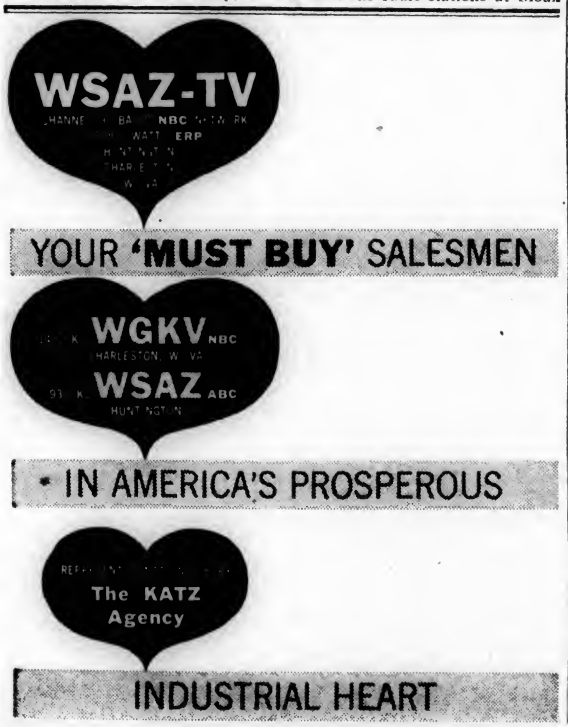
Of course, the pressure on markups will come from many directions. In 1954 over $50 billion worth of merchandise was sold at discounts and only part of this by the discount house itself. For another factor, we must look to the economy itself. Our productive capacity is at least 50% higher than it was at the end of the war. More units will be made in 1955 with no discernible increase in consumer buying power. This, in itself, creates price competition. Finally, the fact that the business population has reached its highest level in history, with over 4,000,000 enterprises, of whom almost three-quarters are serving the consumer as wholesalers, retailers or service establishments, means a struggle for business in which plenty of red ink will flow.

3.) Television is expensive because it actually does not sell individual products so much as it sells the generalized idea of consumption. It promotes the goal of higher living standards. But the commercials are an intrusion. This captive audience, spending several hours a day viewing television, is faced at best with the necessity of rejecting **all but one** of the automobiles which come into its living room, **all but one or two** of the breakfast cereals, **all but one** of the coffees, the wristwatches, the cigarets. And since people do leave their tv sets at times, and they do give a hearing to house-to-house sales-people, read newspapers and magazines, look at billboards and receive mail and handbills, they may also reject 100% of most of the products offered on television for others which they may select as a result of whim, better selling, expediency, price, or any one of a dozen other factors.

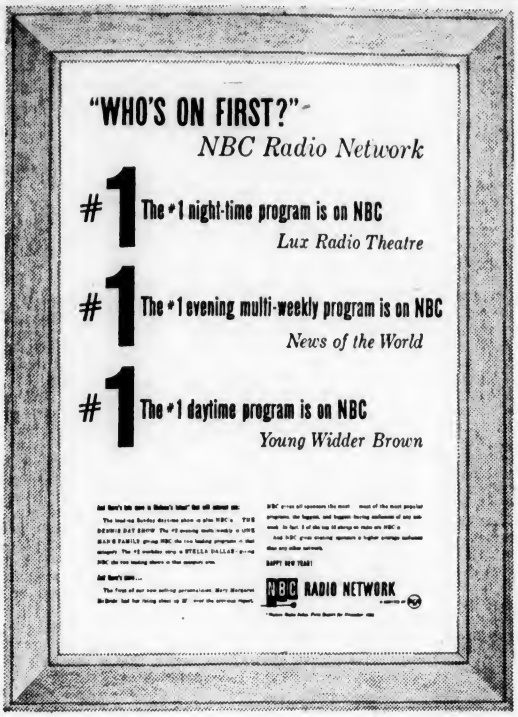
Every manufacturer operates on the premise that his product represents an essential for the consumer. But the consumer's loyalty is actually toward the standard of living to which he aspires. Television plays an enormous role in promoting these goals, aspirations, desires and wants.

But the universal use of superlative claims for every product equates them all so that price, special promotions, premiums, tie-ups and other inducements and features can operate to divert a buying choice from one product to another which voices the identical claims and virtues.

No commodity in 1955 will be as valuable as an understanding of the marketing techniques which will put one product ahead of another in the ferocious competition that will mark this year ahead.



REHEARSAL HALLS
LARGE BALLROOMS, STAGE, BY DAY, WEEK OR MONTH
REASONABLE RATES
BEETHOVEN HALL
210 E. 5th St., New York City
OR 4-0459



Nielsen documents it . . .

NBC RADIO IS FIRST

The critics confirm it:

NBC's leadership in radio programming has just been decisively confirmed by the results of the 19th Annual Motion Picture Daily poll of 1500 broadcasting critics and columnists. In this annual sounding of opinion among the men and women whose job it is to judge radio programs, *the only two CHAMPION OF CHAMPIONS awards and more than half of all FIRSTS were captured by ONE network:* NBC RADIO.

NBC Radio Network led with two of the three top awards in these categories also: COMEDIANS, COMEDY TEAMS, POPULAR FEMALE VOCALISTS, CLASSICAL VOCALISTS, SPORTSCASTERS, POPULAR ORCHESTRAS, EDUCATIONAL PROGRAMS.

And NBC Radio Network made a clean sweep of all three top PUBLIC SERVICE PROGRAMS.

Last week we told you the audience story. Now the results of the critics' scoring are in. Yes, NBC Radio is First!

NBC Radio won in these categories:

BEST NETWORK PROGRAM *(Champion of Champions)*	Friday with Garroway
BEST PERFORMER *(Champion of Champions)*	Dave Garroway
BEST DRAMATIC PROGRAM	Lux Radio Theater
BEST MYSTERY PROGRAM	Dragnet
BEST QUIZ PROGRAM	You Bet Your Life
BEST COUNTRY MUSIC SHOW	Grand Ole Opry
BEST VARIETY SHOW	Friday With Garroway
BEST POPULAR ORCHESTRA	Guy Lombardo
BEST EDUCATIONAL PROGRAM	Meet the Press
BEST PUBLIC SERVICE SHOW	Meet the Press
BEST COMEDY TEAM	Fibber McGee & Molly
BEST ANNOUNCER	George Fenneman
BEST MASTER OF CEREMONIES	Dave Garroway
BEST POPULAR FEMALE VOCALIST	Dinah Shore

NBC RADIO NETWORK
a service of RCA

Television Chatter

New York

Cameraman **Bill McClure** of CBS-TV's "See It Now" in from his European base for huddles with **Ed Murrow** and **Fred Friendly** . . . **John Gay's** "Man on the Beach" last week (7) was his 10th script for Dumont's "The Stranger." Another "tenner" on the show is **James Blumgarten** via this week's "I Never Got Away From You" which will also feature an original song of the same name by the author . . . **Dave Moore** and **Charles (Chuck) Hill** drew the Coast assignment on **Ed Murrow's** "Person to Person" visit last week with **Dinah Shore** and **George Montgomery** . . . **Gross-Baer** office packaging quarter-hour crossboarder starring organist-singer **Ethel Smith** . . . Wedding parade at WCBS-TV: **Nancy Jane Schultz**, Feb. 19; **Sue Meltzer**, March 10; **Gilda Ligorner**, April 3 . . . Best Foods exits as participator on CBS-TV's "Rain or Shine" girl, back this week within a fortnight after giving birth . . . **Doreen Lang** to make her fourth appearance within a year on NBC-TV's "Robt. Montgomery Presents" next Monday (17) . . . **Franklin Jay Wiener** is successor to **Lee LeBlang** as asst. ad and sales promotion mgr. of WCBS-TV, with LeBlang on his own as an investment and insurance consultant.

Walt Framer has appointed the Ashley-Steiner agency his sales rep on all new Framer packages so that he can concentrate on the creative and production end . . . **Carleton Carpenter** set for a supporting role to **Jackie Gleason's** lead in "Best of Broadway's" Feb. 2 version of "The Show-Off" . . . **Elmer Davis** will receive one of seven annual awards from the Federation of Jewish Philanthropies of New York Jan. 20 at the Park Sheraton . . . **Paul Whiteman** will conduct the ABC Symphony in a Gershwin Memorial Concert at Carnegie Hall Feb. 12 . . . **Jack Barry** to emcee the annual fund-raising luncheon of the Greater N.Y. Councils of the Boy Scouts of America Jan. 18 at the Commodore. . . . **Robert P. Canavan**, formerly with ABC-TV, joined the station rep outfit of Devney & Co. as a sales exec and tv consultant . . . Eighth annual awards dinner Jan. 27 at the Park Sheraton of the Sports Broadcasters Assn. will present the SBA Graham McNamee memorial award to **Leo Durocher**, while **Lou Little**, **Hank Greenberg** and **Sunny Jim Fitzsimmons** get plaques of merit . . . Rogers & Cowan flackery firm moved to larger offices; ditto Dine & Kalmus . . . Actor **Jimmy Yoham** back in town after a Florida holiday family visit . . . **Jack Livesey** into the cast of Kraft Theatre tonight (Wed.) . . . **Stanley Lemin** set for next week's (19) Kraft display . . . Greer Johnson, co-author of Broadway's current "Mrs. Patterson," sold his fourth television original, "The Hallelujah Corner" to Armstrong Circle Theatre, scheduled tentatively for Feb. 15. . . . **George Zolotar**, for years head of the Securities & Exchange Commission's corporate reorganization division, has joined Levine & Rembar, law firm with N.Y. and L.A. tv and film commitments.

Chris Schenkel, DuMont sportscaster, knotted to model Fran Paige . . . **Don Morrow** handling announcing chores on Nabisco's "Rin Tin Tin" skein . . . **Joey Adams** guests today (Wed.) on WATV's "Jewish Talent Unlimited" . . . **Pidgie Jamieson** into "Janet Dean" last night (Tues.) . . . **Dave Brown** succeeds **Jess Kimmel** as producer of Jan Murray's "Dollar a Second." Kimmel heads for Coast . . . **Florence George** (wife of **Everett Crosby**) thrushes in Dumont's "Opera Cameos" on Jan. 23. Role is from Donizetti's "Don Pasquale" . . . **Danny Hill**, lately tv liaison for the NCAA-TV committee, returns this week to p.r. directorship at San Jose college on Coast . . . Williamson Candy and Wildroot (hair tonic) have pencilled for WATV's college basketball sked . . . **Ellen Parker** went from a one-shot to eight weeks to 16 weeks' extension on **Sid Caesar** show.

Bert Lown left by auto last week for Hollywood to take over his new assignment as western manager of CBS-TV station relations. He'll visit several outlets in his new territory while making the crosscountry trek and is due to arrive on the Coast Jan. 20 . . . **Pat Weaver's** scheduled vacation falls into the period Feb. 11-March 6, starting the day before NBC dedicates its color studio on the Coast. The NBC prexy, incidentally, called in all the web's veepees last week for a luncheon-huddle . . . **Betsy Traube**, six-year-old daughter of legit producer **Shepard Traube**, featured on WCBS-TV's "Space Funnies" Sunday (9) . . . The syndicated "Time for Beany," seen in N. Y. on the CBS o&o, may switch over to NBC as a network show.

Chicago

Joe McKay and **Jim O'Riley** added to the Kling Film directorial staff . . . **Ron Terry** has been dropped after three years as commercial spieler on Polk Bros.' several WBKB shows. Terry's own package, "Flight Plan," continues on the ABC-TV station . . . **Dr. Frances Horwich** vacationing from NBC-TV's "Ding Dong School" for a couple of weeks in Hawaii. Morning show continues via the kine route . . . **Dirk Courtenay's** midnight deejay session on WGN-TV expanded to three nights weekly . . . **Colby Lewis**, ex-WGHB-TV, Boston, joins WTTW, Chi's educational station, as production manager . . . With **Claude Kirchner** winging to Florida for a week, **Fred Kasper** takes over as ringmaster of ABC-TV's "Super Circus" Sunday (16) . . . WBBM-TV's weatherman **P. J. Hoff** narrated an educational film for Encyclopedia Britannica Films . . . C.E.T. bankrolling a double feature films Saturday afternoons of WNBQ . . . **Hilly Rose** checked into Kling Films for special creative assignments .

Helffrich

Continued from page 31

which parents blithely send their kids to see Saturday afternoons at local theatres is unbelieveably strong fare. Spot advertising of it on tv gets drastic cutting. Six such, submitted for "The Mad Magician," topped everything for gore. The NBC-Chicago office managed to salvage one by cutting out a three-second scream at the beginning and 45 seconds later deleting (to quote Chicago) "scenes of a head being cut through, yes, through by a buzz-saw and a man burning to death in a glass coffin."

Other things bother viewers, particularly those who feel their professions maligned. The meat industry is touchy where the high cost of living is referred to by an oversimplified tagging to the cost of lamb chops; the bowling and billiard interests feel too many gangster locales are shown as poolrooms; a warehousemen's league wrote us a deft letter suggesting that once in a while whodunit writers might have a murder take place, say, in the lobby of the Waldorf-Astoria instead of so often in an abandoned or dirty warehouse in the worst section of town with an 80-year-old night watchman usually not on the ball.

Some nice gents from the Brooklyn and Queens Pawnbrokers Association and the N.Y. Pawnbrokers Assn. came in to see me with some pretty reasonable and logical observations. All they want is a little more effort at documentation where pawnbrokers are depicted in broadcasts.

Most of these public relations representatives for "special interests" make it clear they don't want to interfere in plot details. Just want a few less cliches when their principals are involved. Henry Morgan took us to task in this regard last spring, said our compliance was hurting adult satire, specifically criticized our questioning of a scene where a patient in a dentist's chair said "ouch."

But isn't it careless consistently to cliche what goes on in a dentist's chair? Building confidence in children towards dentists and reassuring them that every visit to a dentist is not synonomous with pain is a matter of importance to all responsible parents. We contend that our medium is not serving the public interest if it ignores its responsibility where accuracy on dentists, and, yes, on pawnbrokers and many other "special interests" are concerned. We don't take the position you can never kid around about dentists or about pawnbrokers but do contend that the way it is done and how often it is repeated is our responsibility.

Same thing goes on racial stereotypes. Don't think we don't have troubles with the distinctions there! Main aim is to avoid that which denies to any racial minority its dignity as such. We couldn't agree with a critic of a Ronzoni commercial (which refers to "Italian-Americans, the folks who know spaghetti and macaroni best") as being racially stereotyping but we do agree that it is unfair to cast gangsters as Italian, Irishmen as drunks, Negroes and Jews as whatever stock stereotypes would have them to be, etc. Racial groups, like "special interests," rate accurate handling. We don't think responsible representation should be confused with stifling artistic freedom where satire in general is concerned.

Could keep saying, you should have seen what we threw out. But that's like telling NAFBRAT we nixed "hitting man in the mouth and feeling his teeth cave in and his skull crackling like cellophane." They'll latch on to something out of context we *didn't* scissor and have it that tv and tv alone is to blame because the United States has the highest crime in the civilized world.

Could've clipped a two-minute long brawl in a recent "Dragnet," a sequence clearly establishing the risks to which law enforcement officers are sometimes exposed, but then it wouldn't have been "Dragnet."

Not complaining, mind you. Not under crippling strain, you understand. Only a few of us border on incipient ulcers. Only some of us have sporadic outcroppings of a psychosomatic allergy or two. We are taking things in stride. If you have a squawk, we'll listen. If it's reasonable, we'll learn.

Inside Stuff—Radio-TV

Talent Associates is blueprinting a teleplay award open to every university and college in the U. S. It's for an original half-hour script with a grand award and four or five runners-up. The winning manuscript will be showcased on TA's "Armstrong's Circle Theatre" on NBC-TV, with the kudosed playwright to be brought into New York to assist in the production, which will be done by David Susskind. Latter is partnered with Al Levy in Talent Associates, which fronts the Philco-Goodyear "TV Playhouse," "Justice" and "Mr. Peepers," all on NBC.

Judges for the competition will be a trio of TA's writing stable David Shaw, Robert Alan Aurthur and N. Richard Nash. About $1,750 will be involved in the telescript scramble, with $750 for the winner.

Revlon, which three weeks ago dropped "What's Going On?" from its Sunday-at-9:30 perch on ABC-TV and substituted "Pantomime Quiz" instead, has decided to hold on to the time slot but still isn't certain about the program. It's asked the web for two additional weeks before giving notification of renewal in order to see how "Panto," which bowed last week, will work out.

If the cosmetic outfit and its agency, the William Weintraub Co., don't like what they see, they'll shop for another segment. If they do, "Panto" is assured of another 13 weeks in the slot.

WOR and WOR-TV, General Teleradio stations in N. Y., have begun a merchandising setup involving food and beverage manufacturers. Every bankroller investing $1,000 a week for 13 weeks firm in any combinations sked on WOR and WOR-TV is marked for the plan.

Art Dawson, station merchandising chief, has pacted with 10 Gotham food wholesalers to use their sales staffs (combined strength, 500) in pushing the WOR Contract Plan. Idea is for them to hit retailers in the met area to pep sales on sponsored items. Stations are going to send out bulletins to all indie grocers in the listening area as a booster.

WOR says that aim is to hit the indie grocers, estimated at 20,000 in and around N. Y. Dawson says that, opposed to radio-tv merchandising among 2,300 chain food stores, this is the first time any station has planned to hit all the indie grocers.

CBS Radio's spot sales promotion department under Sherril Taylor has prepared a presentation tracing the growth of radio in general and spots in particular. It's on colored cartooned slides titled "Hear Ye, Hear Ye" and got an unveiling before 22 General Foods executives at the Westchester Country Club. Other showings will be for clients and agency execs throughout the country.

William B. Ryan, executive v.p. of the Quality Radio Group, planed to Chicago Monday (10) for a directors meeting of QRG, slated for yesterday (Tues.). He was to discuss basic policy matters and also to unveil the taped web's basic sales presentation to the board of directors.

Apart from screening program material and hitting agencies on an informal basis upon his return, Ryan will concentrate on finding office space on N. Y. for QRG. He's presently sharing a Madison Ave. office with Vitapix Corp., but intends to move into his own setup as soon as possible.

King Features Syndicate is peddling for tele a number of Damon Runyon columns and stories turned out for the syndicate by Runyon over a period of years. At least two probable sponsors are reported in the market for the material.

Because of previous commitments, Runyon material could not be offered for tv for the last few years. Understood that the backlog of Runyon material includes hundreds of yarns, since the writer did a daily short story for the newspapers for years.

U. of Illinois is launching Payne Communications Awards for the best tv scripts built around college liberal arts. First prize is $700, second prize, $300. Prizewinning scripts will be produced by the university's radio-tv service with kines made available to other educational stations through the Educational tv center in Ann Arbor, Mich.

NCAA Grid Policy

Continued from page 26

fined) choice of games. As a matter of fact, it was said before the convention started that hopes among ECACers at least were to allow games to be chosen the week before they are played instead of before the season start when only a Svengali could accurately choose which rays will be the best.

ECAC, in supporting the slight relaxation of the current tv plan, informed conventioneers that it might also be possible to arrange for strictly local telecasts, provided the NCAA-TV committee decides that such coverage will not interfere with other games in the area. That idea was expected to cause great hassling between network and local tv'ers for control of the video audience, and the conflict was expected to make the network package worth far less than the $2,226,000 paid by ABC-TV last year. However, an NCAAer confided to reporters that the last clause of the "liberalized" setup (up to the NCAA to decide whether the local games might interfere with a competing gate) would, in practice, virtually cut out local tv entirely.

Regarding the pricetag on a network package, web sports staffers have unofficially been informed that it will be lower than last year. Though they blame selling tactics at ABC-TV for failure to collect sufficient sponsors to make it a going proposition, they also concede that the price of $2,226,000 was too high to be economically feasible for most bankrollers.

At the convention, held in N. Y., the NCAA didn't let the chance to blast the pro gridders go by. There's long been discontent among collegians who fear that the National Football League, which last season televised mostly via DuMont, would infringe upon the college's traditional Saturday afternoon time. Matty Bell of the NCAA ranks said that "the professionals care nothing about the game of football and its future. Their only concern is to make a dollar out of a game which was conceived for other purposes."

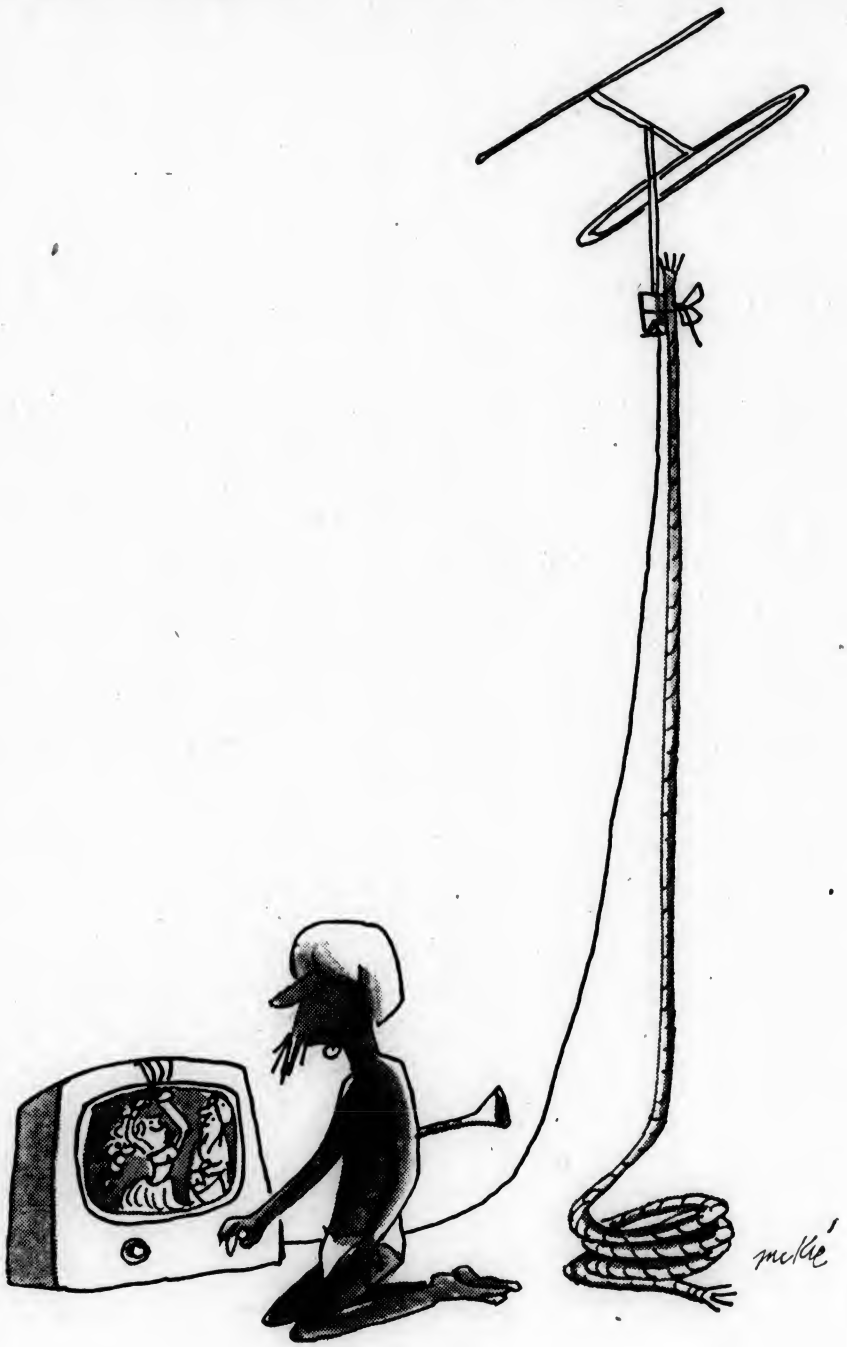
Rehearsal time
Is money lost;
Cut rehearsals,
Cut your cost.
WITH
TELEPROMPTER

NEW YORK 300 West 43rd St. Phone: JUdson 2-3800
CHICAGO RAYMOND HAGEN 177 North State St.
LOS ANGELES GEORGE KANE 6151 Santa Monica Blvd.
WASHINGTON FRED BARTON 1346 Connecticut Ave.
TORONTO S. W. CALDWELL, LTD. 447 Jarvis St.
—and other principal cities in the U. S. and Canada

TEXACO STAR THEATRE
SATURDAY NIGHT—N.B.C.
Mgt.: William Morris Agency

$1,000,000
REAL ESTATE
Syndicate Forming
To BUY and SELL
INVESTMENT
PROPERTIES
Coast-to-Coast
Inquiries Invited—Write Box V-135
VARIETY, 154 W. 46th St. New York

Some people are born leaders



...like WCAU, Philadelphia

More advertisers spend more money on WCAU-TV than on any other Philadelphia television station. In national spot and local advertising alone, WCAU-TV has 29% more sponsored time segments than Station 'B' and 43% more than Station 'C.'

The Philadelphia Bulletin Radio and TV Stations • CBS Affiliates • Represented by CBS Radio and Television Spot Sales

KPIX Strike Settled But Frisco Still in Throes of Union Woes

San Francisco, Jan. 11.

With the settlement of the joint AFTRA-NABET strike against KPIX, the radio-tv business herd still has several other union situations cooking.

Indie good music station KEAR is now in its third month of a joint NABET-AFTRA strike with no prospect of settlement at this time. There have been numerous rumors of a sale of the station and at least one concrete offer has been made but the station management denies any intention of selling. In a recent decision on the station's request for an injunction against the unions for violence, Superior Judge Murray Draper of San Mateo denied the request and termed the KEAR allegations "rankest hearsay."

AFTRA is currently negotiating with KGO-TV and the network radio stations for a new contract and an offer has been received from the stations which is termed by the union as close to acceptable. There seems little likelihood that this situation will erupt.

However, with contracts secured at KPIX, both NABET and AFTRA are now training their sights on the Stockton tv station KOVR which is making a bid for San Francisco coverage via its transmitter on Mt. Diablo which beams a strong signal into the city. The International Brotherhood of Electrical Workers has made a pass at unionizing the technicians at KOVR but has not been successful so far with the result that NABET is now making a pitch for them. Several engineers and technicians are NABET members from the east.

Agreements were reached last week between Westinghouse tv station KPIX and striking NABET and AFTRA after almost a month. Normla operations resumed Jan. 6. Meanwhile an investigator for the FCC visited the station following charges of "sabotage" which have been emphatically denied by the union.

Both sides claimed victory in the strike settlement.

Esso, Piel's Beer Sign For WPIX U Telepool

There are currently two video advertisers pacted with Telepool, the Massachusetts-based outfit which reps a group of northeastern UHF stations receiving various program feeds from N. Y.'s WPIX. Esso and Piel's Beer, two of WPIX's four bankrollers for a four-night-a-week Madison Square Garden sports lineup, are now co-sponsoring the Wednesday and Saturday coverage on the small UHF network as well. Piel's was formerly in on Telepool Wednesdays only.

WPIX supplies the games to between six and eight UHF stations via relays.

RADIO-TV GAB CIRCUIT

Busy Days on the 'Have Speech—Will Travel' Boards

Ping up a few more New York radio-tv figures on the "Have Speech—Will Travel" register.

Phil Alampi, WRCA's farm director and garden editor, at Long Island Nurserymen's Assn. meeting, Farmingdale, Jan. 18; subject, "Authentic Horticultural Advertising on Radio and Television" (Alampi also attended the Pennsylvania Farm Show yesterday (Tues.) in Harrisburg.)

Indie press agent Arthur Cantor (Steve Allen, Talent Associates, etc.), last night to the NYU publicity class of Bob Blake, press chief of the NBC owned-and-operated.

Robert Herridge, producer of WCBS-TV's "Camera Three," in a Jan. 15 symposium at Columbia U.'s Teachers College, sponsored by National Council of Teachers of English; subject, "Adapting Literary Material to Television. (Other speakers, writer Eric Barnouw and actress Mildred Dunnock.)

Sam Slate, program director of WCBS, at 10th annual session of Georgia Radio and TV Institute, Henry W. Grady School of Journalism, U. of Georgia at Athens, Jan. 27.

George Olden, director of graphic arts of CBS-TV, on "Art in Television" at Boston Art Directors Club dinner in the Boston Club, Feb. 9 (Olden was the first tv art director to gain membership in the N. Y. Art Directors Club and the National Society of Art Directors.)

John Henry Faulk and Martha Wright, of WCBS, at theatre benefit of Women's Club of Columbia U.'s College of Pharmacy, Jan. 22.

WIP's On-Spot Coverage Of Philly Transit Crisis

Philadelphia, Jan. 11.

Philadelphia's transit workers and indie station WIP appear to be making the union's strike meetings a biennial event. The Ben Gimbel outlet set up microphones last night (Mon.) in Town Hall for a mass meeting of Local 234 of the Transport Workers Union at which leaders of the union recommended a strike against the city's transit companies. Some 8,900 members of the union, along with WIP's radio audience, which had been given a heavy-on-the-air promotion notice since yesterday noon, heard TWU International prexy Mike Quill and local president Paul O'Rourke recommend the strike.

Two years ago, the station set a precedent when it recorded an actual strike vote by the same union which preceded the general transit strike in Philly at the time.

Roger White, Agneta Into Management Field

Roger White, veteran radio-tv producer, has entered the personal management field in New York. Associated with him is talent agent Nick Agneta.

White, a former musician, produced a number of major comedy and variety radio shows over a span of some 20 years. Among them was Fred Allen's initial foray into network showcasing. During World War II he masterminded "Stage Door Canteen" for Corn Products, the latter a sponsor of several other White programs. In recent years he's been devoted to packaging.

Among White's initial clients are Al Collins, WRCA disk jockey recruited by the NBC flagship recently from WNEW, and Jim Simpson, Washington, D. C., sportscaster who's coming to New York shortly.

Simpson, incidentally, has been assigned by CBS Radio (via sports director John Derr) to cover the Pan American Games in Mexico City in March.

RCA Color Tube

Continued from page 25

the market. It is RCA's hope that this substantial price reduction will encourage competing manufacturers in the industry to go into production promptly in the field of color television."

RCA inserted a full page in the N. Y. Times on Monday (10) to invite the public to "Yellow Jack," presented on NBC-TV's "Producers Showcase," to RCA's Exhibition Hall of West 49th St. Included in the 21-inch color monitor setup was the small Johnny Victor Theatre, with some 400 turning out to view the show in the two spots. A crowd of less than 200 at its peak gathered at the windows outside the Exhibition Hall and by about 8:30 p. m. the "out in the cold" audience began to thin out. Toward the show's conclusion at 9:30 there was hardly anyone left outside of a couple of mounted policemen and patrolmen. Emergency barricades brought on were not required. The ad incidentally, contained a blooper in tabbing Sidney Howard's play as a Pulitzer Prize-winner. It did not win the Pulitzer accolade that season (1933-34).

'Home'

Continued from page 25

two stems plugging the "Home in Chicago" theme. And the Mart itself was plastered with "Welcome Home" banners.

There's little doubt in the minds of the NBC-TV salesmen stationed here that all the hoopdedoo and personalized treatment spread about the Windy City last week focused plenty of attention on the femme-angled crossboarder, which is "playing" San Francisco this week.

"Home's" visit here serves as a reminder that the Windy City is the home of ABC's "Breakfast Club," which is now in its second decade as a radio staple. Jaunts by Don McNeill and his BC gang have been annual events for years, with a Coast trek due up in a couple of weeks.

Lamb

Continued from page 26

resume next Tuesday (18), having been postponed from the previously scheduled date of Jan. 4. However, a further postponement is now almost certain because of the resignation last week of Walter Powell, who was handling the government side in the proceedings, to join the legal staff of the National Assn. of Radio and TV Broadcasters.

Powell's replacement, Edward J. Brown, has requested that the case be continued until Feb. 9 to enable him to familiarize himself with the testimony of the 19 witnesses who have appeared during the 34 days of hearings the government has required for its presentation (including cross-examination by Lamb's counsel).

Unless there is strong opposition by Lamb's attorneys, it is likely that Brown's request will be granted. But regardless of what action is taken, it now seems highly doubtful that the hearings will go ahead by Feb. 9, if by then.

Hearst

Continued from page 31

posed to the Hearst Corp., which runs the magazines and radio-tv operations).

Purchase ends a seven-year hassle in Milwaukee that as recently as last summer saw Sen. Joe McCarthy's name interjected amid charges of politics and favoritism. With an application pending for a V in Milwaukee from the pre-freeze days, Hearst fought a post-freeze decision by the FCC to allocate Channel 10 for educational purposes tooth-and-nail. When the FCC decision stood, Hearst successfully petitioned the Commission to allocate Channel 6 in nearby Whitefish Bay, a channel allocation that previously hadn't been considered by the FCC. But no sooner did the FCC allocate the channel than a couple of UHF operators and applicants in Milwaukee filed applications for the grant along with Hearst, thereby blocking it again. Whitefish Bay applications are still pending, but Hearst of course has dropped its bid with purchase of WTVW.

Station will remain an ABC affiliate, since NBC is pat with Walter Damm's WTMJ and CBS has purchased its own U outlet. Purchase was made from the Milwaukee Area Telecasting Corp., which put the outlet into operation last Oct. 27 as an ABC basic. Provost, who headquarters in Baltimore, will directly supervise the Milwaukee operation, bicycling back and forth between the two cities until an active manager is appointed. Purchase, of course, is subject to okay by the FCC.

WENS

Continued from page 31

the interest when KQV ran into competition with four other applicants for channel 4 in Irwin, Pa.

The WENS complaint also suggested that the FCC look into agreements by the network, not to enter the Washington, D.C., and Minneapolis markets with owned and operated stations for 10 years when CBS sold its minority interests in WTOP and WCCO.

"It is high time that this Commission knew in what direction CBS is moving," WENS concluded.

The complaint was filed by WENS counsel, McKenna & Wilkinson. The law firm represented the ABC network during hearings on the merger of ABC with United Paramount Theatres. ABC's tv affiliate in Pittsburgh is WENS.

CBS Radio

Continued from page 27

has pacted for one-a-week of the Tennessee Ernie show under the Power Plan. Previously in under the plan on the show was Philip Morris in a thrice-weekly ride. There's an augmented order from Hunt Club Dog Food for quarter-hour underwriting of Galen Drake's Saturday morning variety show. Pooch food outfit originally had inked for a 13-week deal last fall with stipulation that they'd exit in December after nine weeks and pick up the remaining four weeks in January. Client decided not to return for the remaining four but put in a new order for a cycle starting March 5. CBS-Columbia continues as alternate sponsor of the Sunday night "Amos 'n' Andy." The web's receiver-phono subsidiary had originally signed on until year's end, but now rides until early May.

ABC Aft.

Continued from page 27

Standard Oil of California), "Revlon Theatre" and "Pepsi-Cola Playhouse" as possible entries. It's also dickering with Screen Gems on some "Ford Theatre" pix and with Ziv on other properties. Net figures the low pricetag on participations should cover objections to reruns, figuring out a cost-per-thousand of $1.75 for a 4.0 rating with a 70% coverage factor. This compares to about a $3.75-per-thousand average for "Today," "Tonight" and "Home" on NBC with an average rating of 5.0 for the three shows with a slightly higher coverage factor.

Canada's No. 2 Status in Video

Ottawa, Jan. 11.

During 1954, Canada became the world's second-ranking television country, according to A. D. Dunton, chairman of the Canadian Broadcasting Corp.'s board of governors. Dunton claimed Canada produced more video shows than any other country outside the United States, was second in number of stations (24, including CBC and privately-owned outlets), and second in the proportion of the public watching tv. Now in its third year of tv airing, Canada tv reaches three-quarters of the population, he said.

Dunton credited cooperation between public and private enterprise for the wide and speedy development of tv in Canada. "The CBC," he said, "and private stations are working in effect as partners and the partnership has produced what has been probably the most rapid growth of television in the world."

Dunton saw the challenge ahead as one for greater production and further improvement in video programs, also more production outside Ontario and Quebec. (CBC had previously announced a microwave link between the prairies and the Ont.-Que. web in two years with completion of a coast-to-coast network in three years.)

Declaring it was cheaper to import television shows, Dunton said, "If we imported all, or nearly all, our programs in this country, Canadians would have little chance to express themselves in the new medium."

"In television, as in many other fields," said the CBC topper, "Canadians can have plenty of sensible confidence in themselves."

Charlotte United Appeal Nets 62G In Telethon

Greensboro, N.C.

Cash and pledges of more than $62,000 were brought into the Charlotte United Appeal by a 16-hour telethon over WBTV. Local talent combined with singers Monica Lewis, Bill Hayes and Jimmy Boyd, television commentator Douglas Edwards and comedian Larry Storch to provide entertainment for the program.

Expenses of the telethon were approximately $4,000.

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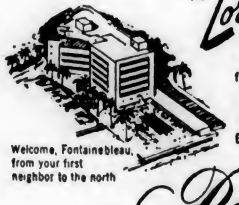

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Balaban Takes 'Hiatus' on Princess 'Made-for-TV' Pix, Eyes Theatres

Princess Pictures, the Burt Balaban production unit which was first in the features-produced-for-tv field, has abandoned attempts to turn out a second cycle of 13 films and instead has signed video rights for 13 independently produced theatrical features. Princess has turned the entire group of 13 originals and 13 theatrical pix to Flamingo Films, which will distribute the films under a longterm contract.

Princess hasn't abandoned the idea of features-for-tv, however and after it turns out three theatrical pix to be produced in Britain in CinemaScope and color, it will again turn its attention to a new series of 13 "tailormade-for-tv" features, with the difference between this and its first attempt being the reservation of the right to put some of them into American theatrical distribution and to produce the cycle over a year's time instead of six months. Balaban expects to start the tv features in about eight months, and will shoot them in Britain.

Balaban had entered the feature production field under an arrangement with Vitapix, under which he agreed to turn out a group of 26 features within a year which Vitapix would sell to stations as "made for tv" properties. Vitapix's sales efforts were successful to the point where nearly 70 stations bought the property, but many scheduled them as programs rather than features, and Balaban found that it was an impossible task to meet a weekly deadline. After winding production on the first 13 in Germany and Britain, he began negotiations for already-produced theatrical features, and last week closed the deal for 13 of them, then turning the entire group over to Flamingo for distribution. He had previously settled his commitment to Vitapix when the latter merged with Guild Films. Incidentally, Bob Wormhoudt, Vitapix's

(Continued on page 49)

$ $Movie in D. C. Click

Washington, Jan. 11.

Latest champ in the local tv rating sweepstakes appears to be General Teleradio's "Million Dollar Movie" series of Hollywood pix currently being shown on WTTG-DuMont. Booked by station manager Leslie Arries Jr. in an effort to boost station's lagging ratings, high budget series went over top in its initial stanza.

Skedded on the basis of one film per week running four nights, first presentation, "Arch of Triumph," was seen by an audience of 830,000, according to both Telepulse and ARB estimates. Station jubilantly announced that this exceeded double SRO capacity of all five first runs in town's main stem.

SCHUBERT'S 250G SUIT VS. LOVETON

Hollywood, Jan. 11.

Bernard L. Schubert has filed suit in Santa Monica Superior Court for $250,000 against John W. Loveton, producer of "Mr. and Mrs. North" program, Advertising Television Program Services, Inc., tv distrib and others charging loss of commissions. Complaint asserted Schubert had a booking contract for the series from October, 1952, to Jan. 1, 1954, but that Loveton on July 30, 1954, informed him he wouldn't be allowed by Loveton to exercise these rights in the future.

Schubert estimated the pact cancellation would damage him to the extent of $250,000. He further asked a court order to enjoin Advertising Television from taking over his job repping the program.

Patti Page Pilots

Patti Page has entered the telefilm field with a pair of pilot films which General Artists Corp. will peddle to a national bankroller. Films, which were shot Sunday (9) at Fox-Movietone Studios in New York, are being coproduced by Jack Rael, her manager, and Lee Cooley, who produces Perry Como's live CBS-TV stanza.

Rael and Cooley used the Screen Gems crew to shoot the films, which incidentally will employ the Perspecta sound process.

Cron's NBC Exit In Policy Tiff

John B. Cron, one of the NBC execs who pioneered the establishment of the NBC Film Division and was for the past several years its national sales manager, exited the syndication operation last week, reportedly in a tiff over policy. Film Division has replaced him with H. Weller (Jake) Keever, whom it moved in from Chicago, where he was central sales supervisor.

Cron's future plans aren't known, although he's said to be dickering several deals with other syndicators. That he had had several high-level policy disagreements about product and sales policy was no secret, but the final exit came as a surprise. Keever, his successor, had been operating in New York for the past month, but as a replacement for eastern sales chief Leonard C. Warager, who has been ill.

Keever's first official act was to promote his three divisional supervisors to the posts of divisional sales managers. They are Warager, operating out of N. Y., eastern sales manager; Dan Curtis, who succeeds Keever in Chicago, central sales manager; and Clifford Ogden, western sales manager in Los Angeles. At the same time, advertising-promotion manager by Jay Smolin expanded his setup with the addition of Curtiss G. James, formerly with the Murphy & Lang agency of Dayton as a presentation writer.

'55 to Find Upswing in Gotham Telefilm Production; Major Shows

New York's status as a telefilm production centre appears in store for an upswing in 1955. Fact that the "let's-go-to-film" swing among the major tv comics coincides with a reluctance by the comedians to leave New York is one factor—Jackie Gleason's "The Honeymooners" is slated for Gotham-based lensing, for example. A second and more imposing reason is the increase of program-filming facilities in Gotham.

Aside from the Gleason films, "Norby," the David Wayne starrer which bowed last week for Eastman Kodak, is shooting in Gotham at the Fox Movietone studios and on location in Westchester. William Esty agency has been an avid user of the Bronx's Bedford Park studios, with "Man Against Crime" and then some of the new "The Hunter" episodes. Marion Parsonnet's Long Island City lot has been kept fairly busy, first via his own "The Visitor" and "Top Secret," and by leasing producing organizations like Cornwall Productions, which shot "Janet Dean" there.

Hy Brown, who shot "Inner Sanctum" at Fox, is now in business at the old Warner's studio in Brooklyn with his earmarked-for-syndication "His Honor, Homer Bell." But Brown has a two-year lease on the property, and with no announced plans for another series, would surprise no one if he sublet the lot to another producing outfit. The newly-established Biltmore Studios down near Greenwich Village have of late housed the Guy Lombardo vidpixer for MCA-TV and "It's Fun to Reduce" for Gulld.

Latter, incidentally, has some fancy production plans for New York, with the Norman Vincent Peale and "Bride and Groom" series also slated for Gotham berthing. Most important Guild entry for New York shooting, however,

(Continued on page 49)

McCrea's 'Vegas' Vidpix

Hollwood, Jan. 11.

Joel McCrea is negotiating for Peter Graves to star in vidpix series, "Las Vegas Gentlemen," which McCrea will produce. McCrea won't be on tv himself because, he said, he sees no point in going into it; he prefers pix, and he feels tv is "too fast" a medium.

However, when he finishes work in Allied Artists' "Wichita," in which he's currently starring, he will proceed with detailed plans for his services, to be based on adventures on a Las Vegas resort hotel owner. Series will be distributed on a syndication basis.

PANDA SIGNS GREENE FOR 'ROBIN HOOD'

Panda Productions, the British producing outfit headed by Hannah Weinstein, has signed Richard Greene to star in its upcoming "Robin Hood" telepix series and will put the films before the cameras Feb. 10, for April delivery to Official Films, which will syndicate the series here. Schedule calls for 39 half-hour films.

Panda will base at the Nettleford Studios near London, with about 60% location shooting slated for Sherwood Forest and the town of Nottingham, where the Robin Hood legends took place. Entire series is being financed by British sources, with Official supplying American dollars to pay off American personnel. Final details were set by Official prexy Hal Hackett on his trip to London a couple of weeks ago.

"Robin Hood," which reflects a yen for costume dramas on the part of Official, is the second series to be produced by Official by Panda. First was the Boris Karloff starrer, "Colonel March of Scotland Yard," of which 39 have been completed.

Critics Acclaim Pathécolor as Tops for TV

*Life*like color COLOR BY *Pathé* SOMETHING TO CROW ABOUT in every scene

The New York Times by JACK GOULD

...."Norby" is sponsored by the Eastman Kodak Company, which made the color film used in shooting the series. The quality of color was very good. The picture on black-and-white TV sets also was generally superior to that received when monochrome film is used. This situation is just the reverse of that existing with live color TV, which often degrades the black-and-white picture. Color TV could be one more argument for "going film."

New York Daily News by BEN GROSS

First Weekly Color Film Series ... the first weekly dramatic TV series to be filmed entirely in color, "Norby," made its bow on Channel 4 at 7 last evening....The beauties of color do enhance the appeal of this small town situation comedy series.

New York Journal-American by JACK O'BRIAN

...He is a young-man-on-his-way at the bank in Pearl River, N. Y., where parenthetically the TV action literally was filmed — in very attractive color.

Eastman picks Color by Pathé

LAST WEDNESDAY NIGHT was the premiere NBC telecast for both Eastman Kodak and "Norby". Pathé feels very honored that Eastman Kodak, the leader in film manufacturing, selected Pathécolor, the quality-leader in color film processing.

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VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time — day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

PHILADELPHIA

Approx. Set Count—1,835,000 *Stations*—WPTZ (3), WFIL (6), WCAU (10)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	NOVEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Superman (Adv)	WCAU	Flamingo	Mon. 7:00-7:30	24.2	52	46.9	Award Theatre	WPTZ	15.0
2. Waterfront (Adv)	WCAU	UTP	Sun. 6:30-7:00	23.3	65	35.8	Janet Dean	WFIL	7.5
3. Liberace (Mus)	WPTZ	Guild	Sat. 11:00-11:30	21.0	58	36.3	Ford Playhouse	WFIL	8.7
4. Boston Blackie (Myst)	WCAU	Ziv	Thurs. 7:00-7:30	18.3	53	34.7	Award Theatre	WPTZ	12.9
5. Foreign Intrigue (Adv)	WCAU	Sheldon Reynolds	Sat. 7:00-7:30	17.1	48	35.9	Hopalong Cassidy	WFIL	11.5
6. Annie Oakley (W)	WFIL	CBS	Sun. 6:00-6:30	16.7	61	27.3	Omnibus	WCAU	6.6
7. Badge 714 (Myst)	WCAU	NBC	Fri. 7:00-7:30	15.8	43	36.6	Award Theatre	WPTZ	15.8
Cisco Kid (W)	WCAU	Ziv	Sat. 5:00-5:30	15.8	69	23.0	Pro-Basketball	WPTZ	5.0
9. I Led Three Lives (Dr)	WCAU	Ziv	Wed. 7:00-7:30	14.6	36	40.2	Award Theatre	WPTZ	17.7
10. Death Valley Days (W)	WCAU	McCann-Erickson	Thurs. 10:30-11:00	13.7	39	35.4	Mystery Hour	WPTZ	11.5

DETROIT

Approx. Set Count—1,290,000 *Stations*—WJBK (2), WWJ (4), WXYZ (7), CKLW (9)

1. Wild Bill Hickok (W)	WXYZ	Flamingo	Mon. 6:30-7:00	28.4	79	35.8	U of M Football	WWJ	3.1
2. Badge 714 (Myst)	WWJ	NBC	Sun. 7:00-7:30	28.1	51	55.5	You Asked for It	WXYZ	18.6
3. Superman (Adv)	WXYZ	Flamingo	Wed. 6:30-7:00	27.1	86	31.6	Telephone Story Book	WWJ	2.5
							Playhouse 15	WWJ	2.9
4. Cisco Kid (W)	WXYZ	Ziv	Thurs. 6:30-7:00	27.0	63	42.6	Liberace	WWJ	14.1
5. Amos 'n' Andy (Com)	WWJ	CBS	Wed. 7:00-7:30	24.1	55	43.2	Kukla, Fran & Ollie	WXYZ	11.4
							Detroit Deadline; Weather	WXYZ	7.1
6. Stories of the Century (Dr)	WXYZ	HTS	Sun. 6:00-6:30	19.5	53	36.8	Meet Corliss Archer	WWJ	10.2
Abbott and Costello (Com)	CKLW	MCA	Thurs. 7:00-7:30	19.5	40	48.8	Michigan Outdoors	WWJ	16.8
8. Mr. District Attorney (Adv)	WWJ	Ziv	Wed. 10:30-11:00	19.1	44	43.5	Best of Broadway	WJBK	16.5
9. Heart of the City (Dr)	WXYZ	UTP	Fri. 6:30-7:00	18.8	70	26.9	Showcase of Stars	WWJ	3.9
10. Racket Squad (Myst)	WWJ	ABC	Sun. 6:30-7:00	15.7	35	44.5	Range Riders	CKLW	12.9

WASHINGTON

Approx. Set Count—625,000 *Stations*—WRC (4), WTTG (5), WMAL (7), WTOP (9)

1. Superman (Adv)	WRC	Flamingo	Tues. 7:00-7:30	26.6	66	40.4	Foreign Intrigue	WTOP	8.4
2. Wild Bill Hickok (W)	WRC	Flamingo	Thurs. 7:00-7:30	24.7	66	37.3	Meet Corliss Archer	WTOP	4.8
3. Hopalong Cassidy (W)	WRC	NBC	Wed. 7:00-7:30	24.1	65	37.3	Kukla, Fran & Ollie	WMAL	4.9
							News—John Daly	WMAL	7.4
4. Badge 714 (Myst)	WRC	NBC	Fri. 7:00-7:30	23.9	58	41.5	Amos 'n' Andy	WTOP	11.1
5. Ramar of the Jungle (Adv)	WTOP	TPA	Sat. 6:30-7:00	18.6	57	32.5	Frontier Marshall	WRC	7.6
6. I Led Three Lives (Dr)	WRC	Ziv	Mon. 10:30-11:00	18.4	41	44.8	Studio One	WTOP	13.9
7. Annie Oakley (W)	WTTG	CBS	Sat. 7:00-7:30	16.2	36	44.9	Your Hit Parade	WRC	15.1
8. Cisco Kid (W)	WRC	Ziv	Mon. 7:00-7:30	15.9	52	30.5	Kukla, Fran & Ollie	WMAL	6.3
							News—John Daly	WMAL	5.8
							Janet Dean	WTOP	5.8
9. Racket Squad (Myst)	WMAL	ABC	Tues. 8:00-8:30	12.1	20	59.7	Steve Allen	WRC	21.5
10. Amos 'n' Andy (Com)	WTOP	CBS	Fri. 7:00-7:30	11.1	27	41.5	Badge 714	WRC	23.9

ATLANTA

Approx. Set Count—420,000 *Stations*—WSB (2), WAGA (5), WLW-A (11)

1. Superman (Adv)	WSB	Flamingo	Wed. 7:00-7:30	40.4	82	49.2	Bobby Dodd	WLW-A	4.6
2. Mr. District Attorney (Adv)	WSB	Ziv	Fri. 7:00-7:30	29.9	79	37.7	Bobby Dodd	WLW-A	4.6
3. Racket Squad (Myst)	WSB	ABC	Sun. 7:00-7:30	25.5	53	48.0	You Asked for It	WLW-A	16.5
4. Kit Carson (W)	WLW-A	MCA	Sun. 6:00-6:30	23.7	54	44.2	Meet the Press	WSB	11.4
5. Favorite Story (Dr)	WAGA	Ziv	Tues. 7:00-7:30	21.1	53	40.1	Cartoon Carnival	WLW-A	10.6
6. Liberace (Mus)	WLW-A	Guild	Mon. 8:00-8:30	20.2	29	69.5	Burns and Allen	WAGA	31.1
7. Annie Oakley (W)	WSB	CBS	Sat. 6:00-6:30	20.1	71	28.2	Lucky 11 Ranch	WLW-A	4.8
8. Wild Bill Hockok (W)	WLW-A	Flamingo	Thurs. 7:30-8:00	16.5	35	47.5	Dinah Shore	WSB	21.1
							News Caravan	WSB	20.7
9. Badge 714 (Myst)	WLW-A	NBC	Wed. 9:30-10:00	15.4	24	63.7	I've Got a Secret	WAGA	32.7
10. Ramar of the Jungle (Adv)	WSB	TPA	Sun. 4:00-4:30	14.4	51	28.3	Football	WAGA	8.1

DAYTON

Approx. Set Count—320,000 *Stations*—WLW-D (2), WHIO (7)

1. Badge 714 (Myst)	WLW-D	NBC	Sun. 7:00-7:30	35.1	67	52.4	Life Begins at 80	WHIO	7.6
2. Kit Carson (W)	WLW-D	MCA	Sun. 6:00-6:30	30.2	64	47.0	Masquerade Party	WHIO	11.7
3. Superman (Adv)	WLW-D	Flamingo	Mon. 6:00-6:30	27.8	89	31.1	Family Life	WHIO	2.5
4. Range Rider (W)	WLW-D	CBS	Tues. 6:00-6:30	24.3	93	26.2	Sports Report	WHIO	0.6
							Cartoons; Ohio Story	WHIO	0.6
5. I Led Three Lives (Dr)	WHIO	Ziv	Tues. 9:00-9:30	22.5	37	60.8	Fireside Theatre	WLW-D	33.2
6. Liberace (Mus)	WHIO	Guild	Thurs. 7:30-8:00	20.8	38	54.2	Dinah Shore	WLW-D	24.4
							News Caravan	WLW-D	20.8
7. Racket Squad (Myst)	WHIO	ABC	Tues. 7:00-7:30	20.7	61	33.8	Ray Bolger	WLW-D	11.0
Wild Bill Hickok (W)	WLW-D	Flamingo	Wed. 6:00-6:30	20.7	72	28.9	Barker Bill's Cartoons	WHIO	5.4
							Don's House	WHIO	3.5
9. Ramar of the Jungle (Adv)	WLW-D	TPA	Fri. 6:00-6:30	18.3	79	23.2	Barker Bill's Cartoons	WHIO	5.7
							Ohio State; Weather	WHIO	2.5
10. Waterfront (Adv)	WHIO	UTP	Sat. 7:00-7:30	17.3	36	47.7	Midwestern Hayride	WLW-D	28.8

SACRAMENTO

Approx. Set Count—115,000 *Stations*—KCCC (40), KRON (4), KPIX (5), KGO (7), KOVR (13)

1. Waterfront (Adv)	KCCC	UTP	Thurs. 8:30-9:00	30.8	43	71.1	Shower of Stars	KPIX	22.2
Star and the Story (Dr)	KCCC	Official	Sat. 10:00-10:30	30.8	58	53.2	Star and the Story	KPIX	9.6
3. Cisco Kid (W)	KCCC	Ziv	Mon. 7:30-8:00	28.4	45	62.9	Studio One	KPIX	12.8
4. Badge 714 (Myst)	KCCC	NBC	Sun. 9:30-10:00	28.2	46	61.8	Liberace	KPIX	15.9
5. Annie Oakley (W)	KCCC	CBS	Mon. 7:00-7:30	26.3	42	62.2	Studio One	KPIX	11.4
6. City Detective (Myst)	KCCC	MCA	Tues. 9:00-9:30	25.1	39	65.1	Fireside Theatre	KRON	12.0
7. Files of Jeffrey Jones (Myst)	KCCC	CBS	Mon. 8:30-9:00	24.5	36	67.9	Godfrey's Talent Scouts	KPIX	12.9
8. Liberace (Mus)	KCCC	Guild	Thurs. 7:30-8:00	23.5	39	60.9	Lone Ranger	KGO	15.3
9. Badge 714 (Myst)	KPIX	NBC	Wed. 9:00-9:30	22.8	31	64.1	Favorite Story	KCCC	16.1
							My Little Margie	KCCC	16.1
10. Range Rider (W)	KCCC	CBS	Thurs. 7:00-7:30	22.4	44	51.4	Kraft TV Theatre	KGO	7.3

Inside Stuff—Telepix

Guild Films held its annual stockholders' meeting over the weekend in Denver, probably the last it will hold there in light of the fact that it's become a publicly-owned corporation since its last annual meeting. Controlling group expanded the firm's board of directors to seven members, adding v.p.-treasurer Aaron Katz to the board, as well as Julien Kellus, a New York jeweler who owns a large block of stock.

Other board members reelected were prexy Reub Kaufman; secretary Jane Kaufman; stock broker David Van Alstyne (Van Alstyne & Noel); John E. Fetzer, head of the Fetzer stations and board chairman of Vitapix Corp.; and broadcaster William E. Walker, one of the original private stockholders in Guild. Kaufman, who planed out to Denver for the meeting, goes from there to the Coast for a week's stay to o.o. production and facilities for new Guild program properties.

CBS-TV is establishing a liaison office at New York headquarters for its "You Are There" series, which is now a telepix skein. Actual production is out of Hollywood under William Dozier, although the first few half-hour shows were filmed in N. Y.

Staffing the Gotham office will be Elizabeth Bullock and Jane Swan. Miss Bullock will be the contact between the Coast unit and N. Y.-based scripters who've been working on the series. Miss Swan will serve as liaison between Hollywood and a number of research sources available only in N. Y.

First teleflim distributor to hire a publicist who'll be permanently on the road is Screen Gems, which last week signed Don Garrett, formerly with the Dave Alber flackery, as its "advance man." For the moment, however, Garrett won't be in advance of anything, concentrating his out-of-town efforts on existing Screen Gems properties. Future plans, however, call for Garrett to schedule his tours simultaneously with the openings of new Screen Gems properties when aired on a spot basis. For example, Anheuser-Busch, which has bought "Damon Runyon Theatre," may schedule the show on a spot basis, in which case Garrett would concentrate his efforts in each city just prior to the show's preem in that city. Right now, however, he'll be permanently on the road contacting radio-tv editors of newspapers and mags in the hinterlands, reporting in only occasionally to promotion chief Eli Harris and publicity topper Frank Young. Other vidpix outfits have sent flacks on the road in the past, but not as a steady diet.

Looks as though the "Gangbusters" vidfilm series may be kept off the market for as much as two years, certainly no less than a year. The General Teleradio package was originally slated for Xmas '55, but most recent info makes clear that the firm won't start tv distribution until the feature film version of the cop-robber story runs itself down. A company spokesman said that might run through '56. (Theatrical release is Jan. 20).

GT has stopped production of the tv skein at 13, with no immediate plans for any more until the theatrical pattern establishes itself.

New Vidpix Shows

THIS IS YOUR MUSIC
With Byron Palmer, Joan Weldon, David Lichine, Jana Ecklund, Rita Walsh, Betty Wand, Suzie Boree, Mary Margaret Gelder, Pied Pipers, others; music, Nelson Riddle; choreography, Lichine
Producer-director: Jack Denove
26 half-hours
Distrib: Official Films

Jack Denove has achieved the distinction of creating a class musical stanza on a relatively low budget with "This Is Your Music." Wonder of it is that after signing Pacific Telephone as sponsor on the Coast, he couldn't sell the rest of the country on large regionals and had to turn it over for syndication via Official Films. For this is a surefire vehicle for any type of sponsor, be it institutional, hard sell or any other.

Each stanza in the series deals with a category of tunes, sung and danced in wonderful style by a cast headed by Byron Palmer, Joan Weldon and David Lichine. Two segments caught, for example, dealt with tunes adapted from the classics and with Oscar-winning songs. Production is topflight in every department, and has the uncommon virtue of stylized simplicity.

One could call the segment a filmed version of "Hit Parade," especially in light of Jack Denove's past association with the latter, but it's got far more in terms of style and class, which is saying a lot. Denove, it appears, has found at least part of the answer to the perplexing problem of how to keep the budget down for filmed shows via the use of simple yet effective settings and lighting as backgrounds for straight versions of top tunes. With production designer Ernst Fetge, he's created a highly stylized series of settings for the songs that retain the simplicity so much needed for the small tv screen, and stager-choreographer Lichine has left the action simple, allowing the songs to speak for themselves.

On top of this is a fine young cast. Palmer, a goodlooking heman type who also serves on occasion as narrator, has a big booming voice with which he handles both ballads and rhythm numbers with equal authority; Miss Weldon's a pretty lass with a fine voice to match it. Lichine's dancing is tops, both in the modern and classical vein, and he's aided by Rita Walsh, Suzie Boree and Mary Margaret Gelder, with Miss Walsh also effective in the song department. Pied Pipers and the rest of the ensemble provide good choral work. Nelson Riddle's orchestrations and execution of them are about the best heard on any musical stanza, network or syndicated, and everything else about the show spells quality, from the excellent soundtrack to the distinctive photography. *Chan.*

10 More Features For Gen. Teleradio

General Teleradio just bought ten feature films from Moulin Productions at a price quoted in excess of $500,000. Firm's intention is to build a second features-for-video package in addition to the Bank of America 30.

Price on each pic is nearly $10,000 in excess of those acquired in the Bank deal. GT feels that price on pix, not quite as new as the 30 films, reached new high because of heavy competition for their purchase from Moulin. Seven of the features, ranging in age six to 11 years old, will be available to GT on Nov. 1, '55, and there others, of '49 and '50 vintage, will be okay for tv on Sept. 1, '56.

Vidpix Chatter

New York

Bobby Conn moving from Official Films' New York homeoffice to Philadelphia, where he'll open a new office for the distrib outfit, while **Phil Mergener**, formerly with MCA-TV, joins Official as head of its Chi office, succeeding **Al Morey**, who left for Kling Studios. Official also added **Bill Cornish**, formerly with Petry and DuMont, as its N.Y. agency contact . . . **Don Garrett**, for the past couple of years with the Dave Alber flackery, moved over to Screen Gems as a publicist in an "advance man" operation . . . Flamingo Films added a couple of salesmen last week—**Charles McGregor**, formerly with Bourne Music, moves into the Chi office, while **Bill McDonald** will work the southern territory . . . **Mickey Freeman** into the CBS Phil Silvers show, currently in production.

David N. Laux, former account exec at Ruthrauff & Ryan, one-time v.p.-ad director of Macfadden Publications and publisher of Sports Afield, joined Studio Films as a v.p. . . . **Constance Clausen** completed a commercial film for Continental Baking . . . **Charles Adams**, production head of films for television at Loucks & Norling Studios, got v.p. stripes.

Frank Parker, Steckler Prep 26 Color Films In New Video Venture

Singer Frank Parker and producer Roy P. Steckler, who a few weeks ago set plans to shoot three or four telefilms as the basis of an inspirational series, have secured financing and are now preparing to shoot all 26 color films of the untitled package. They've already signed all the story properties for the series, including stories by Fulton Oursler, Christopher Morley, James Street and Ray Bradbury, and are now dickering sponsorship and syndication deals before actually starting shooting.

Parker and Steckler also signed playwright Alexander Greendale to adapt the teleplays from the stories, and have several treatments set already. Shooting will be on the Coast, in color, at a studio which they'll select once they have a deal either for sponsorship or syndication. It's their first telepix venture—Parker has worked as performer (presently on the Arthur Godfrey shows) and producer and director, while Steckler has operated as a legit producer. Steckler, however, is also vicepresident of Ilca Productions, which is shooting "And It Came to Pass," a historical-archeological series which Official Films may distribute.

Balaban

Continued from page 47

former exec v.p., has joined Flamingo to handle the package.

Arrangement for the 13 theatricals has met with the approval of the stations carrying the films, about half of which have scheduled them as one-hour programs rather than as features. Flamingo, incidentally, will sell the package both ways—as programs and as a feature group, depending on the individual market situation.

List of Availabilities

Films, which include two Columbia releases, two 20th-Fox releases and one RKO release, are: "Reckless Moment," starring James Mason, Joan Bennett and Geraldine Brooks (Col), 1949); "The Sundowners," Robert Preston, Robert Sterling, John Barrymore Jr. (Eagle-Lion, 1950); "The Torch," Paulette Goddard, Gilbert Roland (E-L, 1950); "I Love Trouble," Franchot Tone, Janet Blair (Col, 1947); "Journey Into Light," Thomas Mitchell, Sterling Hayden, Viveca Lindfors (20th, 1951); "The Capture," Lew Ayres, Theresa Wright (RKO, 1950); "High Lonesome," John Barrymore Jr., Chill Wills (UA, 1950); "Japanese War Bride," Don Taylor, Cameron Mitchell (20th, 1952); "The Great Rupert," Jimmy Durante, Terry Moore, Tom Drake (E-L, 1950); "Nanook of the North," Robert Flaherty's documentary (1939); "Shadow of a Man" (1954); "Triumph of Sherlock Holmes" (British, 1938), and "Sherlock Holmes and the Silver Blaze" (British, 1937).

Films were licensed by Princess for television under nine separate longterm deals with the original producers or owners or banks which had foreclosed on the pix. In cases where a major film company had released the pic, Princess got them to agree to allow the films to be shown on television. However, none of the majors were otherwise involved in the deal.

Princess' venture into filming features for television marked a video "first." Those first 13, produced mostly on location, reportedly were budgeted at about $40,000, which is the equivalent of what most distributors are paying for top features anyway. Balaban, who figures he'll have the next 13 ready for delivery in about 15 months, said one mistake in his Princess deal was his inability to hold some of them out for theatrical release. He said he had releasing offers from major companies for five of the original 13. Next package, he said, which will cost about $30-40,000 each, will be so set up that he can pull one or two of them out for theatrical release if they're good enough. Other factor was a question of time, and Balaban's next cycle will be so planned that he won't have to make deliveries until he's finished seven of the films. He said Flamingo would probably distrib those 13 too, giving it a complete package of 39.

Ziv's Big Sales Splash Via Coke's Canada Cantor Buy, 'D.A.' Renewal

Ziv Television Programs continued its breakneck sales pace last week despite relatively slow business in the syndication trade by consummating two big regional deals, setting its Eddie Cantor series with Coca-Cola Bottling of Canada in all Canuck markets and renewing Carter Products to its 40-market sponsorship of "Mr. District Attorney" for a second year. Carter deal insures production of a new cycle of "Mr. D.A." films, which stars this week at Ziv's newly acquired Coast studios with David Brian in the lead.

Coke's Canada buy, set via the D'Arcy agency and All-Canada Television Facilities, involves 19 new markets and brings the total number of markets in which the Cantor show has been set up to 155. Other new Cantor sponsors include the Ford Dealers of Texas, who signed for eight Lone Star markets, including Dallas-Ft. Worth; Continental Oil for three northwest markets; Sego Milk in four northwest markets; Purity Biscuit in the northwest; and Jax Beer in the south in half-a-dozen cities.

Carter's "D.A." renewal is effective April 1, and involves at least 15 major market situations, plus the minor markets which make up the total of 40. Ziv now will begin its sales campaign on other regional and local clients for second-year renewals. Aside from this and the Cantor sales campaign, it's readying its sales push on its next new property, Ivan Tors' scientific service which is currently in production on the Coast.

LIBERACE'S 30-SPOT SRO STATUS ON WPIX

In middle September of last year, N. Y. video station WPIX upped the Liberace vidpix skein from one nighttime exposure a week to 10 via afternoon and evening strips. And now the show is probably the first of any celluloider with such intense saturation to have achieved SRO status.

Last week, the last of eight bankrollers signed on with WPIX to cover all of the 30 Liberace spots available weekly (with cross-the-boardings at 2:30 p.m. and again at 6:30 p.m.). The station runs through 10 different segments of the quarter-hour Guild package each week.

20th Converting Lot Into Telepix Center; Eases Jam

Hollywood, Jan. 11.

Twentieth-Fox is setting up a subsidiary for the production of television films and will convert its Western Ave. lot, long used for overflow production, for its base. In addition to using plant, which eastern syndicates have tried to buy for tv production, 20th will offer its facilities to outside producers. Two advertising agencies already have applied for space and terms for their own projects.

Sid Rogell, executive in charge of production at 20th's Beverly Hills studio, has been handed supervision of the new undertaking, similar to Columbia's Screen Gems. Lot has 10 stages and a large theatre for audience shows, and will ease the current space problem for telepix producers. Establishment of lot as a tv center also is expected to bring tv producers from the east.

Numerous shows now are televised live because there hasn't been the stage space available for filming them. Now that the sale of the Samuel Goldwyn studio also has been ordered, it appears that space will be opening up for tv production.

20th-Fox also will make available to tv producers footage from its film library.

GUILD SHIFTS TO COAST ON 'REDUCE'

Pittsburgh, Jan. 11.

After filming five of the new telepix series, "It's Fun to Reduce," which started locally as a live cross-the-board program more than a year ago, Guild Films has decided to shoot the remainder of them in Hollywood. As a result, Margaret Firth, who heads the show; her model and assistant, Marlene Gornall, and Johnny Mitchell, organist, have departed for the Coast to shoot at least 60 more quarter-hours. They'll be gone at least until the middle of February.

Guild had to wait to get into real production until "Rescue" finished its contract here with G. C. Murphy Co. on WDTV. That wound up Dec. 31 and Miss Firth, Miss Gornall and Mitchell departed the next day for Hollywood.

Gotham Upswing

Continued from page 47

is "The Goldbergs," with the studio site as yet unselected.

CBS-TV has been using Gotham outlets for some of its pilot projects. It's projected Phil Silvers situation comedy is shooting at the DuMont studios, via a converted-into-film setup, as is (until it moves to the Coast) "You Are There" in its turn to celluloid.

Still something of unknown quantities are two new studio setups. Filmways' new Cinema Soundstage Corp. setup in the East 90's, which opens this month and is said to be an okay site for program production, and the refurbished Vitaphone setup in the Bronx, which is still largely inactive.

GT Station Lineup For Lewis' Vidpix

General Teleradio so far has 11 stations pacted firmly to contracts for the 15-minute once-weekly Fulton Lewis "Exclusive" vidfilm series. Firm, having this stanza only on the active production list and realizing that there will be no residuals to help build profits, is pressing hard to bring more stations into the fold before the show's Jan. 21 starting date (delayed from Jan. 3). However, prospects are fair, with a seven-station regional deal now in negotiation and an undisclosed number of other stations "on the brink" of pacting before launching time.

"Exclusive" has Lewis committed to traveling for each of the shows, because the gabber is deviating from his previous radio and vidpix format of commentating on the news and switching strictly to on-the-spot reporting, according to GT veep Dwight Martin. As a matter of fact, Martin said Lewis will be on screen only a few times during the course of each pic. He exampled Lewis' first two shows, shot over the Xmas holiday. One was lensed on Formosa (featuring an interview by Lewis with Generalissimo Chiang Kai-Shek) and the second on Quemoy (Nationalist Island closest to the Chinese mainland).

With regard to other GT ventures, the 30 Bank of America feature films have hit 75 markets so far, and the 15-minute "Greatest Drama" series is in 71 markets.

BUTTERFIELD TO INFO FILMS

Alfred Butterfield has resigned his post as public affairs executive producer at CBS to rejoin Information Films, the N. Y. producer of public relations films and commercials, as chairman and treasurer.

Butterfield, onetime editor-in-chief of Pathe News and associate editor of Life, left the producing firm in November of 1953 to join CBS. He held the same posts at Information at the time of his departure.

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Jocks, Jukes and Disks

By HERM SCHOENFELD

Perry Como: "Kokomo"-"You'll Always Be My Lifetime Sweetheart" (Victor). Having mopped up on the mambo cycle with "Papa Loves Mambo," Perry Como is now tacking with the prevailing pop winds and has come up with a rhythm & blues number, "Kokomo," that's likely to strike it big. This is a typical bounce number which was launched on an indie label and is now getting wide coverage from the majors. Como's slice should be among the frontrunners. The Crew Cuts' slice for Mercury will also give this number impetus while the Bill Darnel-Betty Clooney version for Label may be the dark horse entry, since this side has an "authentic" r&b quality. The Hutton Sisters have also cut a good version for Capitol. On the Victor flip, Como reverts to his more relaxed style of balladeering and does a neat job on "Lifetime Sweetheart."

Mahalia Jackson: "A Rusty Old Halo"-"The Treasures of Love" (Columbia). One of the top practitioners in the gospel field, Mahalia Jackson is getting a major sendoff on her Columbia debut sides. In her most effective style, Miss Jackson belts "Rusty Old Halo" for maximum returns, handling the religious idea with the right kind of swinging sincerity. "Treasures of Love" is a good showcase for Miss Jackson's vocalisthenics.

Danny Kaye: "Manhattan Mambo"-"In My Neck of the Woods" (Decca). Perhaps "Manhattan Mambo" is a bit late in the cycle, but it has excellent lyrics that Danny Kaye rolls off with verve. It's one of his best sides and could develop into a Kaye bestseller. Flip is a clever number in a marching tempo. It's a catching piece.

The 9 La Falce Bros.: "The Devil's Highway"-"Maria, Maria, Maria" (Victor). The La Falce clan is an upstate New York singing ensemble who have a powerful choral sound. "Devil's Highway" is a dramatic opus tailormade for them, and they give it an attractive ride with important help from Hugo Winterhalter's superb background. "Maria" is a pretty ballad that falls into the barbarshop music format.

Guy Lombardo Orch: "Blue Mirage"-"Greensleeves" (Decca). Guy Lombardo has a firstrate tango-styled number in "Blue Mirage" that could reestablish him on the hit lists. Lombardo gives it a nicely embroidered instrumental workover with a wordless choral accompaniment woven into the texture. Flip is a pleasing version of the old folk tune.

Doris Day: "Till My Love Comes to Me"-"There's a Rising Moon" (Columbia). Miss Day will have a tough time breaking through with this coupling. "Till My Love" is a slow-tempoed ballad with lyrics that are perhaps too "poetic" for the pop market. Miss Day helps with her lucid phrasing. "Rising Moon" is another class ballad with a simpler idea which Miss Day handles expertly.

Stan Getz Quintet: "You Turned the Tables on Me"-"Body and Soul" (Norgran). In the modern jazz idiom, Stan Getz's tenor sax is tops and this coupling again demonstrates why. Both on the swing and ballad sides, his ideas are fresh and attractively melodic. He receives solid backing from a rhythm quartet.

Steve Lawrence: "Kiss Me Now"-"How Do I Break Away From You" (Coral). "Kiss Me Now" is another clever entry in the mambo sweepstakes. Steve Lawrence bounces it lightly and brightly for fine commercial impact. Reverse is a torch ballad with an appealing melody. Lawrence gives it a strong workover.

George Liberace: "Madalena"-"The Stars and Stripes Forever" (Columbia). The maestro half of the Liberace family is slicing fine orchestral sides for Columbia. "Madalena," a fine Latin number what has never quite got off the ground in the country, gets a lush, colortul interpretation in a double-quick tempo. His fiddle and brass arrangement of the Sousa standard also jumps.

Eileen Barton-Lawrence Welk: "The Year We Fell in Love"-"I Don't Want to Mambo Polka" (Coral). "Year We Fell in Love" is a cute piece of material that runs down the main events of 1954. The lyric frequently sparkles and Eileen Barton gives it an oldfashioned vaude delivery appropriate to the song. Flip is still another variation on the mambo cycle, this time with a polka twist. Miss Barton belts it, with Lawrence Welk's orch supplying the steady beat.

Best Bets

PERRY COMO — **KOKOMO**
(RCA Victor) — *My Lifetime Sweetheart*

MAHALIA JACKSON — **A RUSTY OLD HALO**
(Columbia) — *The Treasures of Love*

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
174th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively on Coral Records
Latest Album
VIENNESE WALTZES
(For Dancing)

Album Reviews

Eddy Arnold: An American Institution (Victor). Marking 10 years that Eddy Arnold has been with Victor, this set has been appropriately titled and packaged in de luxe style with a picture biog of the singer. In the last decade, Arnold has emerged as one of the top exponents of the country idiom and occasionally has even clicked in the pop field. Although a git-tar strumming crooner, Arnold's style is slightly more sophisticated than some top country singers and his easy manner, which facilitates his entry into the pop market, is well illustrated in this package. Set includes 10 top country tunes of the past 10 years, none of which Arnold cut at the time. Repertory includes "Shame On You," "Someday," "So Round, So Firm, So Fully Packed," "You Can't Be True, Dear," "I Love You So Much It Hurts," "Tennessee Waltz," "Cold, Cold Heart," "Slow Poke," "A Fool Such As I" and "I Don't Hurt Anymore."

Belamonte Orch: "Mambo At Midnight" (Columbia). Belamonte has taken a flock of standards and given them the kind of chile flavor that fits right into the mambo platter vogue. Orch has a lot of drive and color and makes each of the 12 tunes an item for listening or terping. In the 12-inch LP are such standouts as "Sophisticated Lady," "Stompin' At The Savoy" and "Caravan."

World Symphony Orch: "Musical Notes From A Tourist's Sketchbook" (Request). This is a musical portrait with a U.N. flavor penned by Hans Lengsfelder. All the pieces in this 12-inch LP are light and invigorating and excellently suited to late-hour deejay programming.

Milt Okun: "Jack Was Every Inch A Sailor" (Stinson). The folk tune cultists should go for this 10-inch LP set. Milt Okun handles the obscure Forecastle Songs and Shanties with authority. He's collected 15 items for this package and all are winners.

Peatman Annual Survey of Song Hits on Radio and TV

The 35 song hits with the largest radio and television audiences are listed below in order of total ACI points received in the ACI Surveys during 1954. (Songs in stage or film productions are indicated. Songs currently active are marked with an asterisk. Songs whose activity began on the ACI Surveys during the fall of 1953 are noted by the 1953 date).

Rank	Total ACI Points	Number of Weeks In Survey	Song Title	Production	Publisher
1	44184	30	Secret Love (1953)	(Calamity Jane)	Remick
2	41009	34	Young At Heart		Sunbeam
3	37765	31	*Hey There	(Pajama Game)	Frank
4	33624	32	Stranger In Paradise (1953)	(Kismet)	Frank
5	33378	27	Wanted		Witmark
6	31018	31	Make Love To Me		Melrose
7	28528	28	*If I Give My Heart To You		Miller
8	27706	31	*Hernando's Hideaway	(Pajama Game)	Frank
9	27462	25	Three Coins In The Fountain	(Three Coins In The Fountain)	Robbins
10	27404	18	*Count Your Blessings	(White Christmas)	Berlin
11	26 93	34	Little Things Mean A Lot		Feist
12	26273	31	Answer Me, My Love		Bourne
13	25660	29	Oh, Baby Mine (I Get So Lonely)		Melrose
14	25594	27	High And The Mighty	(High And The Mighty)	Witmark
15	22794	22	*I Need You Now		Miller
16	22151	17	*Papa Loves Mambo		Shapiro-B
17	20225	16	That's Amore (1953)	(The Caddy)	Paramount
18	19127	20	Heart Of My Heart (1953)		Robbins
19	19064	26	Little Shoemaker		Bourne
20	18715	22	*This Ole House		Hamblen
21	18709	21	Oh, My Papa (1953)		Shapiro-B
22	18189	23	Cross Over The Bridge		Laurel
23	16156	12	*Mister Sandman		Morris
24	16044	28	Happy Wanderer		Fox
25	15024	21	Green Years		Harms
26	14023	16	Changing Partners (1953)		Porgie
27	13391	13	*Teach Me Tonight		Hub-Leeds
28	13222	25	*Man That Got Away	(A Star Is Born)	Harwin
29	12939	25	Sh-Boom		Hill & Range
30	12341	23	Sway		Peer
31	12078	26	I Love Paris (1953)	(Can Can)	Chappell
32	11947	27	I Speak To The Stars	(Lucky Me)	Witmark
33	11815	26	If You Love Me (Really Love Me)		Duchess
34	11595	21	Man With The Banjo		Mellin
35	11513	19	Skokiaan		Shapiro-B

Sheet Music Best Sellers of 1954

Listed below in alphabetical order are the top 35 sheet music best sellers during 1954. Compilation is based on the information contained in VARIETY's weekly Retail Sheet Best Sellers charts.

TUNE	PUBLISHER
A Girl, A Girl	Valando (ASCAP)
Answer Me, My Love	Bourne (ASCAP)
Count Your Blessings—†"White Christmas"	Berlin (ASCAP)
Cross Over the Bridge	Laurel (ASCAP)
Changing Partners	Porgie (BMI)
Happy Wanderer	Fox (ASCAP)
Heart of My Heart	Robbins (ASCAP)
Here	Hill & Range (BMI)
Hernando's Hideaway—*"Pajama Game"	Frank (ASCAP)
Hey There—*"Pajama Game"	Frank (ASCAP)
High and the Mighty—†"High and the Mighty"	Witmark (ASCAP)
Hold My Hand—†"Susan Slept Here"	Raphael (ASCAP)
I Need You Now	Miller (ASCAP)
If I Give My Heart to You	Miller (ASCAP)
If You Love Me (Really Love Me)	Duchess (BMI)
In the Chapel in the Moonlight	Shapiro-B (ASCAP)
Let Me Go, Lover	Hill & Range (BMI)
Little Shoemaker	Bourne (ASCAP)
Little Things Mean a Lot	Feist (ASCAP)
Make Love to Me	Melrose (ASCAP)
Mister Sandman	Morris (ASCAP)
Naughty Lady of Shady Lane	Paxton (ASCAP)
Oh, Baby Mine (I Get So Lonely)	Melrose (ASCAP)
Oh, My Papa	Shapiro-B (ASCAP)
Papa Loves Mambo	Shapiro-B (ASCAP)
Secret Love—†"Calamity Jane"	Remick (ASCAP)
Sh-Boom	Hill & Range (BMI)
Skokiaan	Shapiro-B (ASCAP)
Stranger in Paradise—*"Kismet"	Frank (ASCAP)
Teach Me Tonight	Hub-Leeds (ASCAP)
That's Amore—†"The Caddy"	Paramount (ASCAP)
This Ole House	Hamblen (BMI)
Three Coins in Fountain—†"Coins in Fountain"	Robbins (ASCAP)
Wanted	Witmark (ASCAP)
Young at Heart—†"Young at Heart"	Sunbeam (BMI)

* Legit Musical † Film

Top Standards on Radio and TV

The 35 standards with the largest radio and television audiences are listed below in order of total ACI points received in the ACI Surveys during 1954.

Rank	Total ACI Points	Number of Weeks In Survey	Song Title	Publisher
1	17396	27	Tea For Two	Harms
2	9743	21	Just One Of Those Things	Harms
3	8154	23	'S Wonderful	Harms
4	7342	6	Winter Wonderland	BVC
5	7338	11	Happy Birthday To You	Summy
6	7296	24	St. Louis Blues	Handy
7	7187	6	Easter Parade	Berlin
8	6904	17	Begin The Beguine	Harms
9	6615	23	Tenderly	Morris
10	6424	5	White Christmas	Berlin
11	6345	15	September Song	DeSylva-B&H
12	6223	10	Birth Of The Blues	Harms
13	6042	10	Lover	Famous
14	5655	10	On The Sunny Side Of The Street	Shapiro-B
15	5006	15	Blue Skies	Berlin
16	4895	9	Lullaby Of Broadway	Witmark
17	4723	12	Twelfth Street Rag	Shapiro-B
18	4527	13	That Old Black Magic	Famous
19	4477	7	Tiger Rag	Feist
20	4442	12	You Made Me Love You	Broadway
21	4353	10	Alexander's Ragtime Band	Berlin
22	4255	12	Summertime	Chappell
23	4091	10	Best Things In Life Are Free	DeSylva-B&H
24	4071	9	From This Moment On	Chappell
25	4015	7	Get Happy	Remick
26	3984	7	When You're Smiling	Mills
27	3946	7	Always	Berlin
28	3896	4	Christmas Song	Morris
29	3861	9	This Can't Be Love	Chappell
30	3858	7	There's No Business Like Show Business	Berlin
31	3708	7	Bye Bye Blues	Bourne
32	3704	3	Bless This House	Boosey
33	3637	8	How High The Moon	Chappell
34	3576	8	My Funny Valentine	Chappell
35	3538	13	Almost Like Being In Love	Fox

SALES SPURT IN '55 DISK BIZ

AFM Okays Canned Music for Vidpix But Nixes Practice in Disk Industry

Hollywood, Jan. 11.

American Federation of Musicians has lifted its ban on the use of canned music—made abroad and not by AFM members—for vidpix, but is still adamant in its refusal to allow disk-makers to follow suit. Variation in policy was revealed by Ward Archer, Local 47's recording rep, and Phil Fischer, international studio rep.

Fischer also emphasized that while union will now permit vidpix producers to use, openly, canned music made abroad on some of their telepix if they sign an AFM pact which stipulates they hire union musicians to do some live work, no union members are allowed to make canned tunes for vidpix. "Our members will not make canned music, bridges, cues or even themes, which can be used promiscuously," he said. Union has not been able to curb growing use of canned music and hence to enable its members to get more jobs it has relaxed its outright ban, hoping to woo more live telefilm work for tooters.

All disking must be done live, however, and no waxery is allowed to buy cheap canned melodies from abroad and weave them in around a singer chanting live in the U. S.

For years the AFM prez has fought against the use of canned tracks in vidfilms, but producers who are using live music persuaded

(Continued on page 56)

JERRY THORP NAMED VICTOR FLACK CHIEF

Jerry Thorp has joined RCA Victor as director of publicity, filling a spot that has been vacant since Warren Schwed moved back to the Carl Byoir agency. Unlike Schwed, who remained on the Byoir payroll while operating at Victor, Thorp is Victor employee. The Byoir office will continue to direct public relations for RCA.

Thorp was formerly associate editor of Newsweek magazine and Chicago publicist. Ben Kemper and Ann Fulchino, who have been handling publicity work for Victor since Schwed's exit, will now work under Thorp.

'JATP' Invading Europe For 4th Consec Time

Norman Granz takes his "Jazz at the Philharmonic" troupe to Europe next month for its fourth consecutive year. "JATP" is set to kick off the trek in Stockholm Feb. 7 with a two-nite stand. Other cities already lined up are Copenhagen, Berlin, Frankfurt, Munich, Stuttgart, Zurich, Geneva and Paris.

Ella Fitzgerald headlines the package, which features the Oscar Peterson Trio, Dizzy Gillespie, Buddy De Franco and Louis Bellson. Miss Fitzgerald and the Peterson group will separate from the unit Feb. 22 for a special tour of England, teeing off at London's Albert Hall.

'High and Mighty' Song Eligible for Oscar

Hollywood, Jan. 11.

"The High and the Mighty," song written by Dimitri Tiomkin and Ned Washington for the Warner picture, was passed by the Music Branch of the Academy of Motion Picture Arts and Sciences as eligible for nomination in the Best Song category in upcoming sweepstakes.

Song was in dispute in some quarters when Warners re-issued picture Dec. 29 in L. A. with the song included. When picture was released last Spring, the lyrics had been deleted to reduce footage. Oscar rules stipulate that a picture must be shown in L. A. for one week, starting before Dec. 31, and to be eligible for an Oscar the lyrics of a song must be heard.

All In the Family

Rosemary Clooney is keeping her recording activities in the family. Her upcoming Columbia release is a duet with her 10-year-old sister, Gail, on "Let the Sunshine In" and "The Lord Is Counting on You."

Previously, thrush has warbled with her husand, Jose Ferrer, and her other sister, Betty. She even etched a tune penned by her brother Nicky. Song was tagged "It Just Happened to Happen to Me."

'Lover' Now Past 1,000,000 Mark Due to TV Plug

"Let Me Go, Lover," which was catapulted into the bestseller lists in December via its plug on the CBS-TV show, "Studio One," has passed the 1,000,000 marker in disk sales via the original Joan Weber version for Columbia Records. Click of the song has inspired other attempts to create hits by concentrated tv plugs, but the results have not been as clearcut.

On the Jackie Gleason video show, the tune, "My Love Song To You," sung and recorded by Bob Manning for Capitol, also was given a series of solid plugs. Capitol states the disk has gone over the 280,000 marker, but it has not broken through with anywhere near the same power as "Let Me Go, Lover."

The theme song of the Jack Carson show, which is videocast on NBC-TV every fourth Friday, has also been cut by Bobby Milano for Capitol and also will be pushed via its tv connection. This tune, incidentally, was written by Carson in collaboration with bandleader Roy Chamberlain and writer Tom Adair.

Decca Tabs Hibbler

Al Hibbler, former Duke Ellington orch crooner, has been tagged by Decca Records. Hibbler, who'll etch for the pop field, will cut his first session for Decca next week.

LP PRICE-CUT SPARKS DRIVE

Sparked by drastic industrywide reductions in longplay platter prices, the disk business has opened the new year with a marked upward sales spurt. Dealers and distribs across the board are getting a piece of the upward business swing, which may push the 1955 disk biz over the peak sales racked up in 1947.

After the initial excitement and confusion cued by the RCA Victor announcement of its reductions in the LP field, the other major companies have followed suit and have setup more or less similar price structures. Some of the companies, however, have not followed Victor either in revoking the 5% return privilege on LPs or in granting an extra 4% discount on single disks.

Columbia Records prexy Jim Conkling, stating that "records aren't beans," has established a price schedule for his company that reflects the fact that "records are made at varying costs with varying difficulties." Hence, Columbia has marked down a major part of its

(Continued on page 53)

Col's 4th Quarter '54 Sales Up 25%

Columbia Records wound up 1954 with the largest fourth-quarter volume in the company's history. Phonograph sales topped the 1953 take by nearly 25%, due to Col's expansion in the instrument line.

The distaffers sparked Col's pop line, with four waxings going over the 1,000,000 sales mark. The golden circle diskers were Rosemary Clooney with "Hey There," Joan Weber with "Let Me Go, Lover," Jo Stafford with "Make Love To Me" and Doris Day with "Secret Love."

Percy Faith topped Col's pop album sellers with "Music For Christmas" and was followed by Liberace with "Christmas at Liberace's." Soundtrack album from the WB pic, "A Star Is Born," was in the No. 3 spot.

In the masterworks division, the musical - literary documentary, "The Confederacy," led the best-selling pace, with Bruno Walter's

(Continued on page 56)

RIAA to Seek N. Y. Disk Piracy Law And Repeal of 10% Excise Tax

What's in 2 Names

Greensboro, N.C., Jan. 11.

Charlotte police reported that Bob Crosby, no relation to the orchestra leader, stole a trumpet from Johnny Ray, no relation to the singer.

Ray said the $775 trumpet was missing from his home last week. Detectives said Crosby admitted the theft when he was apprehended at a pawnshop.

Disk Business Climbing Back To 1947 Peak

The disk industry gross on the manufacturers' level has climbed $15,000,000 since 1949 to over $90,000,000 annually, but the take is still short of the alltime industry gross of $97,000,000 hit in 1947. After a letdown in 1948 and 1949, the industry began to recover lost ground under the impetus of the new 33 and 45 rpm speeds introduced at that time.

Record industry sales, based on reports prepared by the U. S. Dept. of Commerce from 1921 through 1937 and by the U. S. Treasury Dept. thereafter, are as follows, with values at the manufacturers' selling price:

1921	$47,843,856
1923	36,372,410
1925	26,790,847
1927	31,781,443
1929	34,128,735
1931	7,697,787
1933	2,500,477
1935	3,705,016
1937	6,023,863
1942	9,683,900
1943	17,165,250
1944	18,894,560
1945	20,154,520
1946	39,021,920
1947	97,000,000
1948	82,000,000
1949	75,000,000
1950	82,000,000
1951	85,000,000
1952	90,000,000
1953	91,123,700

In 1937 electrical transcription records were first reported as a separate item and are not included in subsequent years.

The Record Industry Assn. of America will muster its forces this year for another stab at getting the 10% excise tax on disks repealed and enactment of a platter piracy law in New York State.

Both objectives have been on the RIAA's agenda since its inception but it has been blocked at every turn. In New York State former Gov. Thomas E. Dewey played the heavy in the RIAA's plot, since the piracy law passed the Legislature twice but was vetoed by the Governor both times. Org feels that chances of getting the piracy law through are much better since there now is a new administration in Albany.

Campaign in Washington will be based on the fact that the 10% excise tax on disks was a wartime measure enacted to minimize production of non-defense material and that its repeal is long overdue. Organization will also point out that taking the disk industry off the excise hook will have no great effect upon the U.S. Treasury, since the revenue from disks amounts to only ¼ of 1% of the total take from the tax.

The campaigns in both Washington and Albany will be masterminded by John W. Griffin, RIAA's exec secretary.

MORRIS SHELLS OUT 10G AS 'KOKOMO' ADVANCE

E. H. Morris dipped into left field last week to nab the publishing rights to the rhythm & blues tune, "Kokomo," for a reported $10,000 advance. It's the largest sum firm has ever shelled out.

Tune broke out on the Coast via Jean & Eunice's cut for the indie Combo label. Morris bought the rights from Jake Porter, Combo topper, who penned the song with Eunice Levy and Forrest Wilson. Another indie Coast label, Tampa, cut the tune with the Dooley Sisters.

In the past week several major labels have hopped on the "Kokomo" bandwagon, to crack it in the pop field. Among the majors covering were RCA Victor with Perry Como, Mercury with the Crew Cuts, Capitol with Betty and Marion Hutton, and Label X with Bill Darnel and Betty Clooney.

Morris has tagged the tune for Meridian Music, its BMI subsid.

Shaw Nabs Rights To Christie Pay Theme

Arnold Shaw, vice-prexy of the publishing firm of Hill & Range, has picked up the rights to the theme music of a new Agatha Christie play, "Spider's Web."

While in London recently, Shaw heard the song played by an organist during the intermission of another Christie play, "Witness for the Prosecution." Shaw agrived back at his N. Y. office this week.

'Peach' Background Music Being Recorded By MGM

A suite from the background music for the current Broadway comedy drama, "The Flowering Peach," will hit the wax market via MGM Records. Alex Hovhaness, who penned the score, will conduct the recording session for the diskery.

The "Peach" suite, which will cover only one side of a 12-inch LP, will be backed by "Is Their Survival," also composed by Hovhaness. Album is set for early February release.

Adams Heads Polio Push

Stanley Adams, ASCAP prexy, has been named chairman of the music industry division of the 1955 New York campaign of the National Foundation of Infantile Paralysis.

Metropolitan quota for the Foundation is $4,000,000.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Krey Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer)	Indianapolis—(Pearson's Music)	Detroit—(Grinnell Brothers)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	2	*Mister Sandman (Morris)	3	1	3	1	1	3	2	1	3	1	1	1	1	121
2	3	†Let Me Go, Lover (H&R)	2	2	2	3	2	1	4	2	1	3	2	3	3	113
3	5	*Naughty Lady (Paxton)	1	5	1	4	4	6	1	3	5	5	5	2	2	99
4	1	*Count Blessings (Berlin)	7	7	4	2	3	..	..	6	2	2	3	5	4	76
5	4	*Teach Me Tonight (Hub-L)	8	3	9	6	5	5	3	4	8	6	4	4	5	73
6	6	†This Ole House (Hamblen)	5	8	..	5	6	..	..	..	4	4	8	7	8	44
7	..	†Hearts of Stone (Regent)	6	6	10	9	..	2	6	..	9	8	..	9	6	39
8	12	*Make Comfortable (Rylan)	10	10	8	..	7	7	5	5	..	7	7	..	..	33
9	..	*Melody of Love (S-B)	4	4	7	..	9	8	..	..	..	9	..	6	..	30
10	9	*I Need You Now (Miller)	..	..	..	7	8	..	..	8	..	10	..	8	9	16
11A	13	*Papa Loves Mambo (S-B)	..	9	..	10	10	9	..	..	10	..	9	..	..	9
11B	..	†Sincerely (Regent)	9	..	..	..	..	4	..	..	..	..	..	..	..	9
11C	..	†That's All I Want (W&B)	..	..	6	..	..	..	..	7	..	..	..	..	..	9
14	10	*If I Give My Heart (Miller)	..	..	..	8	..	..	..	9	..	..	10	10	10	8
15	..	†Dim the Lights (Republic)	..	..	..	..	..	..	9	..	..	..	..	..	7	6

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

| Pos. this wk. | Pos. last wk. | No. weeks in log | Artist | Label | Song | EAST | | | | | | | | | | | | | | | | SOUTH | | | | | | | | | | | | | | | | MIDWEST | | | | | | | | | | | | | | | | FAR WEST | | | | | TOTAL POINTS |
|---|---|---

RETAIL DISK BEST SELLERS

VARIETY
Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat'l Record Mart)	Birmingham—(Loveman's, Inc.)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Dallas—(Whittle Music Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson Ross)	Indianapolis—(Pearson's Music)	Minneapolis—(Don Leary)	Kansas City—(Jenkins Music Co.)	St. Louis—(Ludwig Music House)	Cleveland—(Record Mart)	Phoenix—(Recordland)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Co.)	TOTAL POINTS
1	1	JOAN WEBER (Columbia) "Let Me Go, Lover"	1	3	2	3	4	1	..	1	1	3	1	2	..	7	3	7	..	2	3	1	2	151
2	2	CHORDETTES (Cadence) "Mister Sandman"	5	4	9	1	1	6	3	2	3	..	2	1	6	2	2	5	1	..	1	9	1	145
3	3	AMES BROTHERS (Victor) "Naughty Lady of Shady Lane"	3	6	10	4	3	3	8	3	..	4	3	3	..	1	8	1	..	3	4	..	6	114
4	11	FONTANE SISTERS (Dot) "Hearts of Stone"	..	1	6	5	7	..	4	7	5	2	6	..	10	10	1	2	5	5	..	..	5	95
5	5	DeCASTRO SISTERS (Abbott) "Teach Me Tonight"	6	7	..	2	10	..	6	4	..	8	4	8	..	..	..	6	10	4	2	3	10	75
6	12	SARAH VAUGHAN (Mercury) "Make Yourself Comfortable"	..	5	..	..	..	..	9	5	8	5	9	5	4	..	..	8	7	9	8	..	9	52
7	..	McGUIRE SISTERS (Coral) "Sincerely"	..	9	4	..	..	4	2	..	..	..	..	..	3	..	..	..	3	..	..	..	4	48
8	10	EDDIE FISHER (Victor) "Count Your Blessings"	2	..	..	8	5	..	..	9	..	7	7	6	..	..	..	10	..	8	..	5	..	43
9	8	HALEY'S COMETS (Decca) "Shake, Rattle and Roll"	7	2	..	6	8	..	..	..	..	..	..	..	..	..	..	4	..	10	6	..	7	38
10	17	JAYE P. MORGAN (Victor) "That's All I Want From You"	9	..	..	..	..	..	1	8	7	10	..	4	2	..	..	..	..	..	10	..	..	37
11A	24	BILLY VAUGHN (Dot) "Melody of Love"	..	..	1	7	..	8	..	..	..	9	..	9	..	5	..	..	2	..	..	..	..	36
11B	21	HALEY'S COMETS (Decca) "Dim, Dim the Lights"	..	..	5	..	..	..	..	..	2	..	..	7	..	..	9	3	4	..	..	..	..	36
13	4	ROSEMARY CLOONEY (Columbia) "This Ole House"	..	..	..	9	2	2	..	..	..	..	8	..	..	..	..	..	..	..	..	2	..	32
14	9	FOUR ACES (Decca) "Mister Sandman"	..	..	..	..	..	..	..	..	..	1	..	..	..	8	..	..	..	1	..	4	..	30
15	6	EDDIE FISHER (Victor) "I Need You Now"	10	..	..	10	..	..	..	6	..	6	5	..	..	..	..	..	..	7	..	8	..	25
16	..	COWBOY SCHOOL (Decca) "Open Up Your Heart"	..	..	3	..	..	..	..	..	..	..	..	..	7	3	10	..	..	..	..	..	..	21
17	7	PERRY COMO (Victor) "Papa Loves Mambo"	4	..	..	..	..	..	..	10	..	..	10	..	..	..	..	..	..	..	5	6	..	20
18	17	DeJOHN SISTERS (Epic) "No More"	..	..	..	..	..	10	..	..	..	..	..	..	..	4	4	..	8	..	..	..	..	18
19	13	ROSEMARY CLOONEY (Columbia) "Mambo Italiano"	8	10	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	15
20A	14	PENGUINS (Dootone) "Earth Angel"	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	10
20B	..	MARTIN-SHORE (Victor) "Melody of Love"	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	10
22A	15	TERESA BREWER (Coral) "Let Me Go, Lover"	..	..	..	..	..	5	..	..	..	..	..	..	9	..	..	..	..	..	..	10	..	9
22B	..	HUGO WINTERHALTER (Victor) "Land of Dreams"	8	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	9
24	21	THREE CHUCKLES (Label X) "Runaround"	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	7
25	..	HUGO WINTERHALTER (Victor) "Song of the Barefoot Contessa"	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	6

SIX TOP ALBUMS

1	2	3	4	5	6
STUDENT PRINCE Mario Lanza Victor LM 1837 ERB 1837	MUSIC, MARTINIS AND MEMORIES Jackie Gleason Capitol W 509 EAP 1, 2, 3, 4—509	DEEP IN MY HEART Hollywood Cast MGM E 3153 X 276	GLENN MILLER LIMITED EDITION, II Glenn Miller Victor LPT 6701 EPOT 6701	FANNY Broadway Cast Victor LOC 1015 EOC 1015	A STAR IS BORN Judy Garland Columbia BL 1201 BA 1201 BM 1201

Hampton May Swing Thru Israel

Extension of Lionel Hampton's swing through Europe has opened up the possibilities of a three-week trek to Israel. It'll mark the first time an American swing orch will have played in that country.

Plans are now in the offing to shift Hampton from the Continent to Israel Jan. 24 for a series of concerts in Tel Aviv, Haifa and Jerusalem. In Hampton's repertoire are a symphonic arrangement of "Eili Eili" and a jazz workover of "Hatikvah," the Hebrew anthem.

Orch has been touring Europe for the past three months and was slated to head back to the States at the end of this month. No date for his return has been set yet.

Bourne Asks $200,000 In Infringement Suits Against Pubs, Diskers

Hollywood, Jan. 11.

Two actions seeking $100,000 apiece for asserted copyright infringement and fraud were brought in L. A. Federal Court last week by Bourne music, against several other music publishers and 15 John Does. Defendants are Messner Sales, Inc., Medlee, Inc., Aladdin Records, Leo Mesner, Edward Mesner, Ida Mesner, and Messer & Messers Inc.

Complaint, in first action, charges that the song, "San Antonio Rose," cleffed by Bob Wills in May, 1940, and assigned to Bourne, had been waxed by defendants without permission, "in utter disregard to the rights of the plaintiff."

Second action alleged defendants had reproduced on record the song, "Steel Guitar Rag," by Leon McAulifee, also assigned to Bourne, without plaintiff's permission.

Max Fink, attorney for Bourne, pointed out, "This action is a forerunner of eight other actions to be filed in Federal Court with the intent of cleaning up some of the practices and enforce the rights of music publishers."

FAYE-SKITCH TEAM FOR 'MIDDLE-HAIR' D.C. BASH

Washington, Jan. 11.

The Skitch Henderson-Faye Emerson stint with the National Symphony Orch laid a financial egg last Saturday night (8), but scored with the 1,200 stubholders who barely made a dent in the 3,800-seat Constitution Hall. The Henderson batoning technique was generally hailed as creditable, while La Emerson's eye-filling appearance offset the fact that her reading chores added little to the meaning of the scores.

The personable husband-wife team have joined forces in such "middle-hair" concerts several times, last being in Oklahoma City last month. Henderson is currently studying longhair orch techniques with Fritz Reiner and is mulling a full concert tour next season, with his frau joining him at selected spots. His current stint on NBC's Steve Allen show includes forays into the classics.

AFM Battles Chi Indie Over Non-Union Polkas

Chicago, Jan. 11.

Open warfare has broken out between suburban indie WOPA and the American Federation of Musicians' Local 10, with AFM prexy James C. Petrillo taking a personal hand in the situation. Petrillo's ire has been stirred up by the station's non-union operation and it's airing of non-union polka bands.

The union has been smarting over its inability to organize the suburban polka groups which have built up local followings via their exposure over WOPA. The indie programs some 20 hours weekly of remotes featuring the bands from neighborhood ballrooms and uses the bandleaders as deejays. When AFM threw up picket lines around the various halls where the non-union bands were playing and launched an all-out drive to enroll them, the station devoted airtime to appeals for support for the bands.

Sales Spurt In Disk Biz

Continued from page 51

12-inch Masterworks catalog to $3.98 with certain selections to be priced at $4.98 and others at $5.95. All 10-inch LPs will go for $2.98 while EPs will go for $1.49 each. Columbia has upped the price of 78 rpm singles to 98c, except for folk records, which will continue at 89c along with the 45 rpm singles.

Decca Goes Along

Decca Records also has set up a $3.98 and $4.98 classifications for its 12-inch LPs. Also like Victor, Decca and its subsid label, Coral, have revoked the 5% return privilege on LPs. Unlike Victor, however, Decca is holding the price of pop singles, whether on 78 or 45, to 89c. MGM Records, meantime, has adopted the RCA discount structure along with the new price setup.

Capitol Records also altered its price and discount structure late last week to follow the line set by RCA Victor. Diskery dropped the tab on its classical BP series from $5.95 to $4.98. Price on the 78 rpm single was upped to 98c while the 45 rpm single will continue to be peddled at 89c. Majority of Cap's 10-inch LP live already had been priced at $2.98, which meets Victor's revised schedule. Original cast albums will be priced at $5.95, while the special hi-fi sets will be $6.50. Diskery is guaranteeing these prices until June 30.

Diskery is offering a 38% discount privilege on its albums with an additional 6% discount for extended play sets. In a move to spark the album sales, dealers will receive one free album, for demonstration purposes, for orders of two or more packages. There'll be a 100% exchange privilege on album orders from Jan. 10 through March 30. The exchange must be made within a six month period and effects orders of a minimum of two and a maximum of five. For the single line, diskery is offering a 10% return deal to dealers, operators and one-stops. It'll mark the first time that operators and one-stops have been given the return privilege. Any unused portion of the return privilege will be refunded at 50%.

London Records also fell into line and put the bulk of its 12-inch catalog into the $3.98 class, with some items going for $4.98. London has not changed its prices or discounts on pop singles. Mercury Records, however, has gone up to 98c on 78 rpm singles and aligned its LP prices in accordance with the Victor schedule.

Among the smaller companies there was also a general movement to price reductions, although the Vox and Westminster labels are holding to their original prices for the time being. Vox informed dealers that if any changes were to be made, notice of at least 60 days would be given. Colosseum Records announced that it would offer dealers more liberal discount and return privileges in lieu of reducing its prices. Vanguard Records has reduced its LP prices to $4.98 for 12-inchers and $3.95 for 10-inchers.

Savoy Records, which specializes in rhythm & blues disks, is also holding to its old price structure on all speeds and it's likely that most other indie labels in the pop, country and r&b field will maintain the 89c price on 78s for as long as possible.

Stolz to Lowlands

Vienna, Jan. 11.

Maestro-composer Robert Stolz is heading for Holland and Belgium this week to conduct a series of concerts in the two countries.

Stolz has also been nominated by the Austrian Broadcasting Stations to rep Austrian music at the International Festival of Light Music organized by the BBC in London starting April 17.

GRANZ BUCKS TREND; UPS JAZZ DISK TABS

Current disk industry trend to lower prices isn't bothering Norman Granz. Prexy of the Clef and Norgran jazz labels, in fact, is moving in the other direction, if even by a few pennies.

Granz is upping his $5.95 12-inch LPs to $5.98; the $4.95 line of $4.98 and the $3.95 line to $3.98. The extended play platters have been jacked up to $1.59 from $1.47, while the single 78 rpm disks were hiked to 98c. from 89c. Granz also has notified his distributors and dealers that he'll guarantee prices in event of a future tab reshuffling.

New Designs to Push Pre-Recorded Tape

As part of its stepped-up merchandising and promotion program to push pre-recorded tape on the consumer level, A-V Tape. Libraries has introduced new package designs on 16 different sets. Repackaging move was made to provide dealers with sets that could make interesting window and counter displays and to provide quick identification of titles and artists at point-of-sale.

A-V's package conversion is being handled gradually.

Diskers Gird to Sustain Holiday Sales Drive Well Into New Year

The record companies are gearing to sustain the sales momentum of the holiday season into the new year. Sales staffers of the top labels have fanned out around the country this past week to brief branch managers and distributors on upcoming product, while home-office exploitation chiefs are prepping a heavy promotional barrage on the new releases.

The final figures aren't in yet but it's expected that this season's Yule sales spurt will show up as the best in years. RCA Victor, for example, reports last week as one of the biggest in over-the-counter sales in its history. Label's Ames Bros.' etching of "Naughty Lady of Shady Lane" racked up 60,000 sales in one day. Decca, Columbia and Capitol also report heavy sales play throughout the week.

The companies for the most part will be banking on their disclickers of the past to pull 'em through again. In Columbia's case, however, one of its major pushes will be on a new pactee, Mahalia Jackson. Thrush's initial Col platters will be out in January and all of the platter-y's branches have been alerted for the big push.

Victor's Packages

Victor currently is laying on the Tony Martin-Dinah Shore waxing of "Melody of Love" as well as The Johnson Family coupling of "Do You Know Where God Lives" and "The Lord Is Counting on You." In the package field Victor is prepping a deluxe original cast album of "Silk Stockings" and the Eddy Arnold collection tagged "An American Institution" for the January drive.

Decca is coming off one of its hottest years with the Cowboy School waxing of a pair of Stuart Hamblen tunes, the Caterina Valente slice of "Malaguena" and a new Sammy Davis Jr. biscuit for the new year drive. Cap is stressing the Les Paul-Mary Ford coupling of "Song in Blue" and "Someday Sweetheart" as well as the Frank Sinatra-Ray Anthony workover of "Melody of Love."

MGM expects to hit hard early in the year with Joni James and Betty Madigan slices; Mercury will stress The Crew Cuts, Gaylords and newcomer Denise Lor among others, while London will enter David Whitfield, Frank Chacksfield, The Johnson Bros. and Montovani for a fast getaway in '55.

GEORGE LIBERACE SET FOR OWN CONCERT TOUR

Hollywood, Jan. 11.

George Liberace, orch conductor-brother of pianist Liberace, is set to make his own concert tour across the country following his guest appearance on George Gobel's tv show Jan. 22.

George, recently inked by the Premiere Artists agency, also conducts his own orch in Liberace's upcoming Warner's pic, "Sincerely Yours."

On-Spot Liberace Bowl Taping Set As Album

An on-the-spot taping of a Liberace concert is being prepped for album release by Columbia Records. Package will include Liberace's keyboarding, patter, and reaction and orch accompaniment by brother George.

Taping was made at Liberace's Hollywood Bowl concert last year.

Del Wood Joins RCA

RCA Victor has added femme pianist Del Wood to its country and western talent roster. Steve Sholes, Victor's c&w chief, headed for Nashville this week to cut her first sides.

Miss Wood broke through with a hit a couple of years ago with her keyboard version of "Down Yonder."

Disk Best Sellers of 1954

Listed below in alphabetical order of the artist are the top 50 best sellers in the pop disk field during 1954. Compilation is based on the information contained in VARIETY'S *weekly Retail Disk Best Sellers charts.*

Artist-Title	Label
AMES BROTHERS—"Man With the Banjo"	Victor
AMES BROTHERS—"Naughty Lady of Shady Lane"	Victor
TONY BENNETT—"Stranger in Paradise"	Columbia
ARCHIE BLEYER—"Hernando's Hideaway"	Cadence
TERESA BREWER—"Jilted"	Coral
CHORDETTES—"Mister Sandman"	Cadence
ROSEMARY CLOONEY—"Hey There"	Columbia
ROSEMARY CLOONEY—"Mambo Italiano"	Columbia
ROSEMARY CLOONEY—"This Ole House"	Columbia
NAT (KING) COLE—"Answer Me, My Love"	Capitol
PERRY COMO—"Home for the Holidays"	Victor
PERRY COMO—"Papa Loves Mambo"	Victor
PERRY COMO—"Wanted"	Victor
DON CORNELL—"Hold My Hand"	Coral
CREW CUTS—"Crazy 'Bout You, Baby"	Mercury
CREW CUTS—"Sh-Boom"	Mercury
DORIS DAY—"If I Give My Heart to You"	Columbia
DORIS DAY—"Secret Love"	Columbia
DeCASTRO SISTERS—"Teach Me Tonight"	Abbott
EDDIE FISHER—"A Girl, A Girl"	Victor
EDDIE FISHER—"Count Your Blessings"	Victor
EDDIE FISHER—"I Need You Now"	Victor
EDDIE FISHER—"Oh, My Papa"	Victor
FOUR ACES—"Heart of My Heart"	Decca
FOUR ACES—"Three Coins in the Fountain"	Decca
FOUR KNIGHTS—"Oh, Baby Mine" (I Get So Lonely)	Capitol
FOUR TUNES—"I Understand Just How You Feel"	Jubilee
GAYLORDS—"From the Vine Came the Grape"	Mercury
GAYLORDS—"Little Shoemaker"	Mercury
BILL HALEY'S COMETS—"Shake, Rattle and Roll"	Decca
KITTY KALLEN—"In the Chapel in the Moonlight"	Decca
KITTY KALLEN—"Little Things Mean a Lot"	Decca
RALPH MARTERIE—"Skokiaan"	Mercury
DEAN MARTIN—"That's Amore"	Capitol
TONY MARTIN—"Here"	Victor
McGUIRE SISTERS—"Goodnight, Sweetheart, Goodnight"	Coral
MILLS BROTHERS—"Jones Boy"	Decca
LOU MONTE—"Darktown Strutters Ball"	Victor
PATTI PAGE—"Changing Partners"	Mercury
PATTI PAGE—"Cross Over the Bridge"	Mercury
LES PAUL-MARY FORD—"I'm a Fool to Care"	Capitol
GEORGIE SHAW—"Till We Two Are One"	Decca
FRANK SINATRA—"Three Coins in the Fountain"	Capitol
FRANK SINATRA—"Young at Heart"	Capitol
JO STAFFORD—"Make Love to Me"	Columbia
KAY STARR—"If You Love Me (Really Love Me)	Capitol
KAY STARR—"Man Upstairs"	Capitol
JOAN WEBER—"Let Me Go, Lover"	Columbia
FRANK WEIR—"Happy Wanderer"	London
VICTOR YOUNG—"High and the Mighty"	Decca

CAP STEPPING UP PUSH ON V-M CHANGER LINE

Capitol Records will step up its sales and promotional campaign on its V-M record changer line for the coming year. Capitol took over the V-M line in August, 1953, but this will mark the first year the diskery will have a special department to handle the record changer division. Joe Bour will head up the department handling sales and promotion matters.

Branches handling the V-M line now has been upped to 21. In '53 only Cap branches in New York, Newark, Los Angeles and San Francisco presented the phonographs.

V-M is home-based in Benton Harbor, Mich., with K. L. Bishop as general sales manager and M. B. Cain as distributor sales manager.

New MPCE Council

Music Publishers Contact Employees Union began the new year with election of a new executive council. Seated for a two-year term were Leo Diston, Bob Baumgart, Mac Kooper, Burt Haber, Bernie Pollack, Mickey Garlock, Jack Perry, Sammy Smith, Murray Luth and Harry Santly.

Union's presidential election will be held in 1956. Bob Miller is current MPCE prexy.

That 'Space Ship' Feeling

Hollywood, Jan. 11.

There's a definite "out of this world" flavor in the RCA Victor album completed here recently by the Voice of Walter Schumann. Album is in the science fiction vein of music with a "space ship" feeling.

Experiment in melodies of the future is for release fairly soon. Tunes are all original compositions by Leith Stevens.

Ted Dreher was reelected president of the Kansas City Musicians Local 34, AFM. He had been president three years.

Seattle AFM Local Elects New Officers

Seattle, Jan. 11.

Leslie Martin, a bass player in the Seattle Symphony, defeated longtime incumbent Harry L. Reed for the presidency of Local 76, Musicians Union here, in a hotly contested election. Reed had been president of the local since 1944.

Other contested office, that of business representative, was won by Chester Ramage, who defeated Jack Smith, biz rep since 1947, with one year out in 1951. Reed and Smith directed most campaign fire at one another, with Reed supporting Ramage.

Martin was also elected president of the Musician's Club of Seattle over Reed. Ramage, Reed and Ida B. Dillon were chosen delegates to the AFM convention. Unopposed officers included Alvin Schardt, vice-president: Ed. J. Carey, secretary, and Cliff Lehman, treasurer.

Omaha Reelects Prez

Omaha, Jan. 11.

John Shildneck recently was elected prexy of Lincoln, Neb., Musicians Association for his eighth consecutive term.

Other 1955 officers are Gunnar Sorenson, v.p.; Mark Pierce, secretary-treasurer; Tony DiPaola, sergeant-at-arms, and Jack Snider, Riley Smith, Bob Graham, Eugene Stoll and John Cox, board of directors.

Weinstein N.O. Tooter Head

New Orleans, Jan. 11.

Dave Weinstein was elected president of the Musicians Mutual Protective Union, Local 174, American Federation of Musicians, last Wednesday (5).

Other officers are Nick M. Tadin, vice president; John Scheuermann Jr., secretary-treasurer; Charles F. Hartmann, business rep; Charles Dupont, assistant business rep; Clifford H. Eustis, accountant, and Joseph Graffagnini, sergeant-at-arms.

Grinnell Bros., Detroit, Elects New Officers

Detroit, Jan. 11.

For the first time in several years, two members of the Grinnell family head the 75-year-old Grinnell Bros. Music House, largest in Detroit. Store has 30 branches in Michigan, Ohio and Ontario.

Lloyd G. Grinnell was elected president, succeeding Eddy R. McDuff, who resigned to become prexy of the Winter Piano Co., of New York. Ira L. Grinnell was elected to replace Lloyd G. Grinnell as v.p. Other officers are Lee R. Joslyn Jr., secretary, and Robert Baker, treasurer.

Stevens-Seven Disks

Schenectady, Jan. 11.

Garry Stevens and the "After Six Seven, featured on "TV Showcase" via WRGB, Schenectady, five times weekly, last week cut sides of four records for sale in Capital District stores.

Group is issuing the records under its own name.

Best British Sheet Sellers

(Week ending Jan. 1)

London, Jan. 5.

Mister Sandman	Morris
Hold My Hand	Wood
Can't Tell, Waltz	Reine
This Ole House	Duchess
Santo Natale	Spier
If I Give My Heart	Robbins
Count Your Blessings	Berlin
Finger of Suspicion	Pickwick
Veni, Vidi, Vici	Dash
Happy Wanderer	Bosworth
Must Be A Reason	Connelly
No One But You	Robbins

Second 12

I Still Believe	Macmelodies
Sky Blue Shirt	Wright
Smile	Bourne
My Son	Kassner
Happy Days	Wright
My Friend	Chappell
I Love Paris	Chappell
Things Mean a Lot	Robbins
Heartbeat	Kassner
Mama Doll Song	Leeds
Story of Tina	Macmelodies
White Christmas	Berlin

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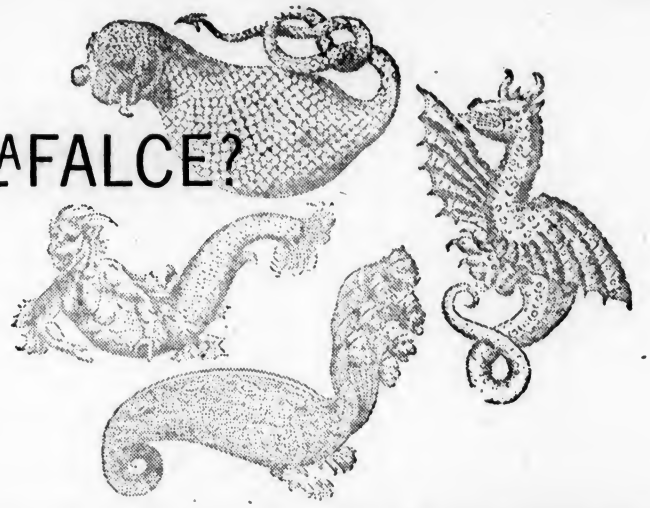

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Dorseys Fete 20th Anni With Bash

Tommy and Jimmy Dorsey celebrated their 20th anni as bandleaders with a special bash last night (Tues.) at the Hotel Statler, N. Y. The Dorsey freres currently are co-helming the orch there.

The brothers rejoined forces two years ago after heading up their own orchs for almost 17 years. Their initial teamup was in 1934 and they worked in tandem for close to two years before splitting up. Orch now records for Bell Records, a lowprice label, and the brothers recently formed their own diskery to release for the regular priced market.

Jeffrey Clay Exiting Kaye Band As Single

Jeffrey Clay, crooner with the Sammy Kaye orch, is going out as a solo singer soon.

He will continue under Kaye's management and currently is being dickered by several major labels. Bids for Clay to go out as a single began coming in after he cut "Mission of St. Augustine" with Kaye for Columbia last year.

The bandleader currently is looking for a replacement for Clay, who's been with the orch two years. Last singer to leave the Kaye orch for a solo stab was Don Cornell.

Feyer Signed by MCA

George Feyer, pianist whose "Echoes" albums for Vox ("Echoes of Paris," "Echoes of Broadway," etc.) have created a stir, has been signed for management by Music Corp of America.

E. B. Marks Music Corp. is publishing simplified piano arrangements of the various "Echoes" in about six weeks. Meantime, the pianist is back at his nightly stint at the Hotel Delmonico, N. Y.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**JOAN WEBER** (Columbia)	Let Me Go, Lover
2	2	**CHORDETTES** (Cadence)	Mister Sandman
3	3	**AMES BROTHERS** (Victor)	Naughty Lady of Shady Lane
4	9	**FONTANE SISTERS** (Dot)	Hearts of Stone
5	6	**De CASTRO SISTERS** (Abbott)	Teach Me Tonight
6	8	**BILL HALEY'S COMETS** (Decca)	Shake, Rattle and Roll / Dim, Dim the Lights / Rock Around the Clock
7	..	**SARAH VAUGHAN** (Mercury)	Make Yourself Comfortable
8	..	**McGUIRE SISTERS** (Coral)	Sincerely / No More
9	5	**EDDIE FISHER** (Victor)	Count Your Blessings / I Need You Now / Fanny
10	..	**JAYE P. MORGAN** (Victor)	That's All I Want From You

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*MISTER SANDMAN	Morris
2	2	†LET ME GO, LOVER	Hill & Range
3	3	*NAUGHTY LADY OF SHADY LANE	Paxton
4	9	†HEARTS OF STONE	Regent
5	4	*TEACH ME TONIGHT	Hub-Leeds
6	10	*MAKE YOURSELF COMFORTABLE	Rylan
7	6	*COUNT YOUR BLESSINGS	Berlin
8	..	*MELODY OF LOVE	Shapiro-Bernstein
9	..	†THAT'S ALL I WANT FROM YOU	Weiss & Barry
10	5	†THIS OLE HOUSE	Hamblen

AFM Okays

Continued from page 51

Petrillo that their position was untenable in that other producers not using live music were underbidding them on shows.

Consequently, situation now is that a signature with AFM must use live music in at least part of one series, but may resort to the canned tracks in others. It marks the first time producers will be using the canned music with the official sanction of the AFM.

An example of the change resulting from the new policy is Ziv TV. Until recently, Ziv was not an AFM signator, but when it signed Eddie Cantor for a series it inked a pact with the union. However, company continues to use canned tracks on its other series with union okay.

Another illustration is Desilu, which uses live music on series, "I Love Lucy," "December Bride," "Our Miss Brooks" and "Willy." It's known company felt that while it needed live music on these series, it was suffering on other series in that competing producers not using live music were in a position to underbid and sell their shows. Desilu's beef to Petrillo, like that of other producer pactees, was that it was unfair to penalize them in selling series because they were using live music and consequently couldn't meet the price of other, non-live music series.

Producers tried to get Petrillo to relax his format which calls for stet price for musicians plus 5% either of the net time charges or of the gross of a show, when AFM's board met in Chicago last summer. Those present say the trouble was that different plans were pitched by those in syndication, producers and networks, and although one overall industry plan was eventually proposed, Petrillo took no action on the grounds that there were too many divergent views.

Producers signed with the AFM expressed much relief at Petrillo's new policy, saying it gives them an even break in the future against series those producers who have not inked AFM pacts. Of the more than 50 telefilmeries here, 28 are AFM pactees.

Col Sales Up

Continued from page 51

four-disk workover of Brahms' orchestral works taking second place. Third spot went to "L'Enfance du Christ," with Thomas Scherman conducting the Little Symphony Orchestra.

Col's big jump in the instrument field is attributed to its expansion of its phonograph line with five new portable and table models, as well as its entry into the tape recorder biz in collaboration with Bell & Howell. Col also started marketing a hi-fi component unit, an AM-FM tuner, and added a full phonograph needle line.

Victor Opens Tenn. Studios

Nashville, Jan. 11.

RCA Victor is opening its own recording studio here this month with Jeff Miller as chief recording engineer. Studio will be used both for cutting Victor's country and western artists and for the company's custom records division.

G. B. Bennett will head up the custom records operation in Nashville for Victor. He was formerly sales rep for the company in the Chicago area. From his Nashville headquarters, Bennett will cover 11 southern states for Victor.

Col Distrib Outposts Reshuffled for '55

Columbia Records and its subsid labels, Epic and Okeh, reshuffled several of its distributor outposts for the new year.

In the parent company's orbit, Home Products Inc. was named to take over the distribution of Col's disks, phonographs and needles in the Cincinnati territory. Columbia Records Distributors of Cincy formerly serviced the area.

Frisco Mambo Mad

San Francisco, Jan. 11.

Frisco has suddenly gone mambo mad.

Machito and his Afro-Cubans are currently at the Down Beat club; Chuy Reyes is at the new Mambo City, with Tito Puente scheduled for a Jan. 27 opening there; Cal Tjader and his Afro-Cubans is at the Macumba, and the Hurtado Bros. are at the Buccaneer.

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On The Upbeat

New York

Norman Rosemont handling music promotion for **Guy Lombardo** . . . Titan Records pacted concert pianist **Joseph Cordan** for a longplay disk . . . **Gene Krupa & Trio** began a sixweek stand at the Last Frontier, Las Vegas, Monday (10). New personnel setup has **Eddie Shu**, sax-trumpet; **Bob Scott**, piano; **John Drew**, bass, and Krupa at the drums . . . **Mike Marmer** joined the **Dixon Gayer** publicity office . . . **Jack Teagarden** inked for the Colonial, Toronto, Feb. 7, and follows with the Rendezvous, Philly, Feb. 14 . . . **Irving Fields** taken ill with rheumatic fever while at the Prevue, Chicago. **Art Engler** stepped in . . . **Janet Brace** in town today (Wed.) to cut four sides for Decca.

Helene Almee, thrush at the Viennese Lantern, waxed an LP for Benida Records . . . Sidney Ascher Assoc. set up a Teen-Age Survey Service as an adjunct to its public relations activities. **Ruth Sealver** heads up the new department . . . **The Four Coins**, Epic Records' vocal combo, set for the Hotel Roosevelt, New Orleans, beginning March 3 for one month . . . **Henry Tobias** to the Coast on a combination biz-pleasure trek . . . **Paul Siegel** on a two-week deejay trek in the east and midwest pushing **George Liberace's** Columbia release of "Madalena" . . . **Al Morgan** opens at El Cortez, Las Vegas, tomorrow (Thurs.) . . . **The Chordettes** began a week's engagement at Chubby's, Camden, N. J., Monday (10) . . . **Winged Victory Chorus** into the Beachcomber, Miami Beach, Friday (14) for 10 days.

Austin B. Sholes named director of sales for recorded tape division of Muzak . . . **Henry Okun**, disk consultant - promotion man, appointed to board of directors of Newark's Police Athletic League . . . **The Gaylords**, back in action after leader **Burt Bonaldi's** recent illness, begin a two-week engagement at the Golden Hotel, Reno, tonight (Wed.) . . . Pianist **Jan August**, into the Monte Cristo, Palm Beach, Fla., for nine days beginning Jan. 22 . . . Miami Beach's Atlantic Towers Hotel shaping up as the southern annex of the Brill Bldg. with **Charlie Tobias, Nat Simon, Sammy Stept** and **Alex Kramer** vacationing there . . . **Dick Linke**, Capitol Records' eastern promotion chief, on the road with **Bob Manning**. They're due back in New York Jan. 24.

Chicago

David Carroll orch signed by MCA last week . . . **Fred Waring** in his first cafe engagement in 25 years at the Sahara, Las Vegas, through Feb. 1 . . . New Chi dancery, the Ray Ballroom, opened New Year's Eve with **Jack Cavan** orch . . . **Bob Cross** at the St. Anthony Hotel, San Antonio, till Feb. 1 . . . **Xavier Cugat** set for the Roosevelt Hotel, New Orleans, Jan. 20 through Feb. 2 . . . **Eddy Howard** plays the International Amphitheatre in Chicago for the Boat Show Feb. 4-13 . . . **Jimmy Richards** orch current at the Auto Show, Chicago, through Jan. 16 . . . **Abbey Albert** now at the Detroit Statler indefinitely . . . **Bill Clifford** also indef at the Riverside, Reno . . . **Dick La Salle** now at the Cleveland Hotel, Cleveland, through Feb. 5.

Hollywood

SpinIt Records, new diskery, bows Jan. 17 with two new releases featuring **Mimi Martell, Nick Thery, Eddie LeBaron's Orch** and **Clark Burroughs** . . . Composer **Lester Lee** and lyricist **Ned Washington** have penned "Mama Mia" for **Frankie Laine** to warble in Col's "Here Comes the Bride" . . . **Jeri Sothern** sets pact with **Harold Jovien's** Premiere Artists agency . . . **Ray Rasch**, UI studio pianist, in collaboration with lyricist **Paul Francis Webster**, penned a song, "Snow Dream," with both Capitol and Columbia diskeries cutting releases . . . **Lazaar Weiners** to compose background music for "Green Fields," legiter opening late this month at New Playhouse . . . **Jerry Colonna** inked deal with Major Records, N. Y., to release his "Let Me Go, Lover" and "I Want To Love You, Caria Mia."

Al Sendry wound up his arranging chores on Par's "Vagabond King" and heads for Vegas to prep the new Sands revue . . . Thrush **Jan Valerie** back from Vegas and Flamingo stint with **Tony Martin** . . . **Billy Gray's** Band Box Revue now on a seven-night show policy, with **Mickey Katz** toplined . . . **Machito & Orch** set for a two-week stint at Frisco's Down Beat Club before booking at Crescendo Jan. 24 . . . Comic **Fay De Witt** set for a stint at the El Rancho, Vegas, followed by an April stay at the London Colony Club . . . **Billy Ward & Dominoes**, currently at the Mo, etched a Decca platter, with Jan. 16 set for release . . . **Howard Davis** will handle the arranging chores for **Irene Ryan's** projected telefilms, "The Gay Little Spinsters" . . . MGM is rereleasing an old album tune, "Melody of Love," waxed in 1947 under the title of "Why Do I Love You," and reissues it as a single.

Scotland

Current best-selling disk is **Winifred Atwell's** "Let's Have Another Party" on the Philips label, with **David Whitfield** in No. 2 position on Decca's "Santa Natale" . . . **Buddy Featherstonhaugh** new leader of resident orch at Locarno, Edinburgh . . . **Don Phillips**, composer of the current hit tune. "Get Well Soon," is pianist for **Dickie Valentine** at the Empire, Glasgow.

London

Columbia Records a&r man and conductor **Ray Martin**, left London on Sunday (9) for Copenhagen, to conduct two broadcasts by the 45-piece Danish State Orchestra . . . Bandleader **Teddy Foster** is reforming his orch. Instrumentation will include a nine-brass section, and orch will be 21 strong . . . U. S. songwriter **Eddie Pola** is in London . . . **Rosemary Clooney** in line for a two-week booking at the London Palladium in June . . . **Danny Kaye** being dickered for a six weeks' tour of Britain this summer . . . Singer **Ella Fitzgerald** and pianist **Oscar Peterson** have been booked by **Harold Fielding** to give a concert at the Royal Albert Hall on Feb. 22, with subsequent appearances at Bristol, Birmingham, Manchester, Sheffield, Newcastle, Dundee, Edinburgh, Leicester, etc.

San Francisco

Alto sax **Jerry Dodgion**, currently at the Blue Lei, recorded his first album for Fantasy last week, using **Gene Wright**, bass; **Lawrence Marable**, drums, and **Sonny Clark**, piano. Four sides were cut up with **Johnny Markham** on drums and **Vince Guaraldi** on piano . . . **Harry James** inked for a one-nighter Jan. 19 at El Patio . . . **George Lewis'** New Orleans band does a one-nighter at the Hangover Club Sunday (16) . . . **Kid Ory** opens the Hangover, which has been closed since New Year's on the annual vacation, Friday (14) for an indefinite stay . . . **Zoot Sims Quartet** opened Jan. 6 at the Black Hawk . . . **Sammy Blank** at the Bella Pacifica . . . **Buddy DeFranco** planed to Australia Sunday (9) for a two-week tour . . . the **Four Freshmen** open at Fack's Feb. 11.

'Hit Parade' Lineup

(On Jan. 8 NBC-TV Show)

1. Let Me Go, Lover . . . H.&R.
2. Mister Sandman . . . . Morris
3. Teach Me Tonight . . . . Hub
4. Count Blessings . . . . . Berlin
5. Naughty Lady . . . . . Paxton
6. Papa Loves Mambo . . . . . S-B
7. I Need You Now . . . . . Miller

Band Reviews

STEWART SCOTT ORCH (4)
Hotel President, Kansas City.

Stewart Scott is by now a favorite in the Drum Room of the Hotel President, this being his third annual stint over the holiday season and into the following new year. As before, he's in with a versatile four-man crew, and he's offering changed stylings to meet the shifting musical trends.

Currently, the emphasis is on modern tunes, with much attention to the progressive type pops, where two years ago, on his first engagement, crew was almost straight "society." This time the room policy is changed a bit, crew playing dinner music 7 to 9, and dance tempos 9 to 1, the dancing hour having been moved back from 8:30 to thus hold off the tax bite a little later into the evening.

While Scott carries much of the lead, largely on the violin early in the evening and more on the sax later, he as always has surrounded himself with versatile sidemen—Jess Conner at the piano, Ronnie Greer thumping bass, and Jack Lindholm on drums and timbales. From this assemblage Scott draws a great variety, weaving frequent mambos and other Latins into the current selections, taking a vocal slant himself now and then, and generally making the evening pleasant for listener and dancer. *Quin.*

JIMMY BLADE ORCH (6)
Drake Hotel, Chi

When it closes the swank Camellia House of this hotel next Feb. 4, the Jimmy Blade orch will have rounded out a three-year stand, longest run in this room since it opened in 1941. Blade is a former arranger for Wayne King, and two-thirds of his six-piece unit are former King sidemen.

Orch has an extensive library of standards and current pops and lays down a subdued but lively sound with dignity, as befits the class surroundings. Maestro runs the keys nimbly and distinctively against two violins, which have a softening effect, a drum, bass and a single saxophone for body. Music is fluid and lyrical, inclined to be bouncy rather than swingy on the uptunes, and makes for easy listening and dancing. Blade has penned a kind of slow-tempo mambo, "Camelliana," which fills the Latino need nicely and which is about as boisterous as the unit can afford to get.

Danceability of the group is attested every set by the throng of couples who hit the floor.

New Decca Disk From London to Chi Jock

London, Jan. 11.

A recording of the "Theme from Journey into Space" was planed to Chicago last week for use by Johnnie Desmond in his deejay program which, in recent weeks, has been featuring space noises. The disk, released by Decca last Monday (3), was flown to the U.S. on the same day.

The recording is based on a recent BBC sound program series for which music was especially composed by Van Phillips. The music is published by Peter Maurice and the recording is by Frank Weir's orch.

★

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Top Names Can't Hello Diners Under Miami Anti-Mixing Proposal

Miami, Jan. 11.

Miami city commission last week voted a drastic new ordinance aimed at outlawing B-girls. The law was so worded that all female performers—stars, featured acts or chorus girls—are forbidden to "fraternize" with patrons in clubs where they are engaged, and also forbids males and femmes from taking a drink in the establishment in which they are working.

In answer to a query on how this stringent measure would apply to such names as Sophie Tucker, Tony Martin, Milton Berle, et al., Mayor Aronovitz made it clear that they are "performers . . . if they don't like it, that's their business."

The original B-Girl law, invoked last October, required listing on checks of patrons buying, the amount of drinks consumed by an employee with a stop limit of 10, and also required pouring of the exact liquor ordered. Appeal to Circuit Court here by operators of the Jungle Club, a strippery, saw ruling against certain sections of the ordinance and injunction granted.

The drastic new measure is confined only to Miami and does not apply to Miami Beach—where the majority of plush clubs and hotel-cafes are located—or to other municipalities in Dade County. Affected most by the new law will be the Clover Club and the Vagabonds, last remaining biggeries in the city. Vagabonds Club raises another controversial issue—the quartet are partners in the operation. The question raised is: are owners included under the wording of the ordinance?

Some members of the city commission conceded that the measure is harsh, but voted for it despite their misgivings. Mayor Aronovitz has been the spearhead in reform movements since he took office. The new ban is certain to be appealed by cafe ops shortly; it went into effect Saturday (8).

Early Matinee Bid By Gotham Icer

The early matinee idea on days when lots of moppet trade is available is on the upbeat. It's particularly true in the shows which play arenas and auditoriums, where tremendous markets must be tapped in order to come out ahead. Latest to go for the early matinee business is the "Hollywood Ice Revue," going into Madison Square Garden, N. Y., Thurs. (13) through Feb. 2. Layout will go for 7 p.m. evening shows on Sundays and an earlier matinee.

The major success with the matinee displays came during the recent Roy Rogers Rodeo run. On one day they were able to get in three shows for a gate of more than $50,000.

With the early show gimmick, Garden can get more suburban trade as well as more kid admissions. Customers from outlying districts are able to make an earlier train which has been a considerable inducement, particularly when kids are kept up a little later than usual.

The plan is working out in other cities. Boston has found the accent on matinees to pay off, as has Philadelphia. Other major cities will also experiment with earlier shows this season.

Cornell's Big Lineup Of Brit. Vaude Dates

Glasgow, Jan. 4.

Don Cornell will have a fairly extensive lineup of vaude dates at key British centres following his United Kingdom bow at the Empire Theatre March 21.

After a week in Glasgow, he will top at the Empire, Edinburgh, on March 28, then at the Empire vauderies at Newcastle, Manchester, Liverpool, Leeds, Birmingham and Finsbury Park. His last skedded date is week of May 16 at the Hippodrome, Coventry.

The Empires in Edinburgh and Glasgow are his only two Scot dates. Interest in the Cornell visit is being whipped up by his disk "Hold My Hand," a bestseller here.

ABRAMSON SET TO BOOK ITALIAN, GREEK LINERS

Nat Abramson, head of the WOR Artists Bureau, has been signed to book the cruises on the Italian liner Homeric, which arrives in the U. S. Feb. 11, and on the Greek liner Queen Frederika. The Homeric will have an entertainment complement of 26, including the band. It's a former Matson liner with new engines installed and refitted in Italy. The Frederika is the former Atlantic.

Abramson is also booking two cruises on the Ile de France and will set the talent on the Nieuw Amsterdam, which will take off in March for a 56-day cruise in the Mediterranean. Entertainers on that trip will get return trip tickets if they elect to work or tour in Europe at completion of that tour.

Jackie Bright, president of the American Guild of Variety Artists, doubled on Monday (10) between the show at Grossinger's, Ferndale, N. Y., and as a juror in the N. Y. Supreme Court.

Ellington Teeing '55 Vaude in Reading, Pa.

Reading, Pa., Jan. 11.

Duke Ellington and his orchestra will tee off the 1955 vaude season here at the 2,100-seat Rajah Theatre with a two-day engagement Friday and Saturday (14-15).

This marks a return for C. G. Keeney, local promoter, who announced he will present a name band once a month. Four shows are scheduled for Friday and five on Saturday. The scale is 50c before 5 p. m. and 50c to $1 after 5.

2d 'Capades' Co. For Arena Tours

Chicago, Jan. 11.

A second company of "Ice Capades" will tour arenas and auditoriums next season. New label will be "Ice Capades National Co." The second layout will be the former "Ice Cycles" company, and a new edition of "Cycles" will be cast.

For the past two years, "Ice Capades" has been drawing bigger grosses than ever, and third company to be produced by John H. Harris, Pittsburgh showman, in partnership with a group of arena operators, is seen as an expansion move. It's anticipated that icers will have a bigger year than usual this season.

"Cycles" was originally started as a junior edition of "Ice Capades" for exhibition in towns that couldn't support the bigger "Ice Capades." However, in time, production costs caught up with "Cycles" so that the nut was about the same as the larger troupe, and thus "Cycles" had to look for top towns for support. Thus the step to expand "Ice Capades" into two companies seems a logical move at this time, in view of similar production costs and increasing gate for icers.

At the same time, many cities have been building large arenas and auditoriums, many as war memorials. This has increased the amount of playing time available, and has opened a new market for larger shows. Thus Harris and the arena owners feel that there is a market for a second large show, and "Ice Cycles" will probably pick up the playing time it was originally designed for.

FROZEN 'PAN' TOPPER OF 1955 'ICE CAPADES'

Hollywood, Jan. 11.

Frozen version of "Peter Pan" will highlight the 1955 edition of "Ice Capades," bowing July 22 in Atlantic City after rehearsals here. Rights were secured from the James M. Barrie estate by Producer John H. Harris for a 22-minute ice capsule. Donna Atwood will star in the title role.

Show is also to use the Kirby flying ballet last seen here in the Mary Martin production of "Pan." Harris tried out the flying ballet a few years ago in a few engagements at Madison Square Garden, N.Y., to determine whether the special equipment was adaptable for auditoria. Current edition of the blade show returns to L.A. May 5 for 18 days at the Pan Pacific Aud. Rehearsals start thereafter for the new show.

Meanwhile a deal has been set for Miss Atwood to make her nitery bow at the Flamingo Hotel, Las Vegas, next June, while the show vacations between 1954-55 editions. Deal for a six-week stand was set by the Flamingo's dance director, Ron Fletcher, who also stages "Capades." Miss Atwood will star in an ice version of George Gershwin's "American In Paris."

Com'l TV to Nick Brit. Vaude B. O.

British television, which goes commercial soon, is expected to cut into variety revenues, according to Val Parnell, managing director of the London Paliadium and the Moss Empires Theatres. Parnell said that although television hasn't cut into theatrical revenue thus far, it's expected to do so when commercial programming starts. In the first place, he said, the viewers will have the choice of a second program, which they do not have now. Again, many stars will be available on the new medium, and thirdly, Parnell said, people will be buying sets on credit, and will probably eschew theatres until the sets are paid for.

However, Parnell held out to the theory that the people will soon be tired of video, and will resume theatrical attendance.

Parnell has hopes that this will be an excellent year at the Palladium. The vaude season will be longer than last year, starting March 28 with Eddie Fisher, and going into August. Last season, variety ended in May when the Norman Wisdom show came into that house.

So far, Parnell's only pactee is Fisher. Others are being negotiated for. A deal had been on for Ethel Merman in February, but that fell through. Deals are on with several disk names, and it's expected that some will be concluded shortly.

Parnell will return to England end of the week. While in the U. S., he's headquartering at the Lew & Leslie Grade Agency in New York.

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Danton Walker, N. Y. Daily News
"Tony Drake, getting his first big break at the Palace is of Mario Lanza material."

Variety
"Tony Drake has the earmarks of a comer. He has a clear and powerful tenor voice and shows ability at selling a song. Physically of the Mario Lanza-Richard Tucker school of tenors, he has a nice friendly manner and the audience is with him from the beginning. He switches easily from the operatic to the semi-classical and popular."

Lee Mortimer, N. Y. Mirror
"Tony Drake is a cinch to reach the heights. He's a big-voiced tenor who belts like Mario Lanza and I betcha he'll hit the Copa within a year."

Frank Farrell, N. Y. World-Telegram & Sun
"Tony Drake who got his first professional break in the Catskills this Summer landed the Palace stage assignment with feature billing."

New York Journal-American
"The cradle of stars, the Palace Theatre, is launching a new voice which has been heralded as the greatest since Mario Lanza."

Irene Thirer, New York Post
"Tony Drake, 28-year-old tenor, makes his Broadway debut as Palace vaudeville headliner."

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"Ella Logan creates more romance with her pert Scot face and dainty burr than some of Hollywood's top glamor girls.... Her 'You Better Go Now' is a luscious kiss on the brow of every male member of the audience and a promise of more delightful things to come..."

—Leo Guild HOLLYWOOD REPORTER

"Ella Logan had the Statler audience cheering wildly..."

—Harrison Carroll LOS ANGELES HERALD-EXPRESS

"...Such a wee broth of a lass, sure and it's a mystery where the Logan gal stores all that talent. ...This one's pixie and delightful and she's GOT it..."

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"This show rivals the best that's been presented along Vegas' strip all season. The reason is Ella Logan, the little gal with the big pipes and the Scottish burr..."

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"Ella Logan's a sellout at the Statler..."

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MCA

Night Club Reviews

Latin Quarter, N.Y.

Lou Walters presentation of "Paris a la Mode," with Johnnie Ray, Chiquita & Johnson, Wiere Bros. (3) with Mildred Seymour, Bas Sheva, Seven Ashtons, Melodears, Harmoneers, Jessica Haist, Clarissa, Line. Staged by Natalie Kamarova; costumes, Ottmar Gaul; arrangements, George Kamaroff. Art Waner & Buddy Harlowe Orchs; $6 minimum.

Lou Walters has started off the new year with a burst of splendor, both in name value and budget-behanged attitude in relation to costumes and production trappings. The Ziegfeldian extravagance, as usual, is expected to add up to the kingsized grosses that have become customary at this Broadway showspot.

Walters is in a position virtually unique in cafe annals. His Latin Quarter is able to garner a lot of business, being virtually without competition in the Broadway area. Yet, he invests upwards of 50Gs in a new show every so often, and with a new layout, puts in a ranking name. Walters is wise enough to realize that despite his comparatively secure situation, he must create interest in the cafe field in general and the Latin Quarter in particular. This kind of show will do both.

For headliner value, Johnnie Ray is sufficient to add extra polish to the boxoffice. Ray, making his first N.Y. cafe stand away from the east side, is a performer who is assured, and can whip up a lot of audience frenzy. Ray has increased his stature with his appearance in 20th-Fox's "There's No Business Like Show Business," which is concurrent with his LQ run. He is an unusual performer, as he doles out gaiety in his revivalist way. He sings as if it's his mission in life. It's a dedicated kind of song that now transcends the weeping style that catapulted him to bigtime.

Of course, he reprises the early disclicks, "Cry" and "Little White Cloud," and has added a retinue of tunes that keep him, as well as the joint, in a jumping mood. Even when his songs express a happy thought, the intensity of his expression leads observers to believe that he's weeping through. Nevertheless, his 30-minute stint is greeted with top hands. The applause is loud after numbers and especially after his routine.

The other top acts are also of headliner status. The Wiere Bros. (3), assisted by Mildred Seymour at the piano, have an entertaining turn. As chat, they seem to have slowed up because of a certain looseness in their performance. Despite this, they entertain all the way. Their comedy fiddling and assorted antics are productive of excellent results.

Another top turn is Chiquita & Johnson, with a terrific blend of acro and terps. They display some of the most dazzling tricks in the ballroom lexicon. The male handles the well-built femme in a manner that brings out heavy salvos. The lifts and spins are enough to keep audience attention at fever pitch.

Bas Sheva, an Israeli chirper, has a flair for drama, but she frequently lets the histrionics lead her to melodramatic depths. Renditions of "Caravan" and "Man that Got Away" are in that idiom.

The Seven Ashtons continue here. They were out for a while but a member of the substituting act got hurt and they resumed at their old stand. It's one of the more thrilling turns in the business, and the best risley act seen anywhere.

Clarissa does the production dancing in a charming manner. The major production number depict a style show of the future and a colorful Rumanian number, with Bas Sheva and Jessica Haist in the vocal spots. The costuming in both numbers is extremely lush. More production singing is the femmes tagged as the Melodears. They show a rich blend of harmonics. *Jose.*

50TH WEEK

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Chez Paree, Chi

Chicago, Jan. 4.

George Jessel, Joyce Bryant, Terry Sisters (3), Brian Farnon Orch; $1.50 cover, $3.75 minimum.

Playing his first Chi nitery date in some 21 years—and then only to sub for his ailing chum, Joe E. Lewis—George Jessel should have this room packed to the rafters night after night during his three-framer. He's not only bringing in the regulars and the younger cabaret contingent, but some of the oldtimers as well, who apparently have given up such nighttime diets. It's understood the Chez management has asked Jessel to return for another date in 1955.

What this "old trouper" does onstage, by his own argument, is not an act but a kind of random raconteuring such as he's been known for in his frequent speech-making chores. By any name his stint is choice entertainment for this room, executed with a casual building to punchlines and a congenial warmth that make the yocks flow thick and fast with nary a letdown.

His humor lies largely in the telling of little tales, and he tells them exceedingly well, with some good-natured chauvinism and plenty of Yiddish dialect. In the course he reflects on his lengthy showbiz career in capsule, dares to get openly political, and pays sentimental tribute in song to such vaude kingpins as Al Jolson and Eddie Cantor. By the end of 35 minutes it's evident that he has hours of bellylaugh material to spare, but he begs off in a clatter of applause.

Joyce Bryant, also a pinchhitter (for Peggy Lee, sidelined by surgery) wows 'em with a pliant and vibrant voice in her Windy City cafe debut. Sepia singer makes the utmost of a ballad, fluctuating from tremolo to whisper tones whenever apropos and belting for punctuation. When she takes an uptune, everything on her frame that isn't nailed down goes into rhythmic action which, considering that she's nothing lacking for sex appeal, isn't hard for the eyes to digest against her slinky gown.

Terry Sisters, a threesome of muscular but attractive acro-dancers, dish up a series of unison cartwheels and backflips to music for good returns in the opening slot. Brian Farnon orch cuts a nice show, per usual, and draws the couples onto the floor for the dance sets. *Les.*

Sahara, Las Vegas

Las Vegas, Jan. 6.

Fred Waring Show, with Pennsylvanians and Glee Club (34); no cover or minimum.

Fred Waring presents his own revue in a sparkling 75-minute show that must rate as a musical high for a nitery. Whether this uplifting type of show will draw satisfactorily is a moot point and whether those attending are casino habitues also leaves a question in mind. But standing on its own, the four-week presentation is as worthy show-wise as anything ever presented on the Strip. This would have been a natural for the Xmas holidays, give and take a few carols. Between a revival session, a patriotic rally and minstrel offerings, Waring, a master showman, isn't stingy with dispensing the talents of the 34 members of his company that includes the 18-man orch that doubles in brass on vocals with the glee club. The Pennsylvanians, with plenty of strings to augment the brass, play for Waring as did the Pennsylvanians of two decades ago. In fact, still along to entertain is percussionist Polie McClintick, one of the organizers of the group.

The show opens with full-scale vocals in American folk songs featuring "Across the Wide Missouri" and "Barefoot," with the bucolic costumes in proper character. A group of sacred songs segue to Negro spirituals and features Frank Davis, who steals honors for the show in a moving musical sermon and who then leads the company in "Deep River" and "Give Me That Old Time Religion."

Lagging is discernible in a few spots as the sacred and spiritual songs emerge in succession as deeper studies than the rest of the program. But the minstrel show picks things up considerably as the interlocutor introes various solo members in song spots with the flamboyantly typical costumes of the minstrels providing a nice nostalgic touch. There's a lullaby department as the six femme singers surround the harpist in a nice renditlon of "Sail, Baby, Sail." Waring exhibits a nice touch of comedy as he leads an assault on the opera that features the "Swanee River Quartet From Rigoletto." Bass player Lumpy Brannan narrates an alcoholic expedition and sounds like George Gobels, as he earns yocks galore. "Dry Bones" calls for plenty of odd sound effects and at the finish of the opus the audience joins Waring in "Battle Hymn Of the Republic," in a manner that leaves no doubt the show is a winner, for all that the selection may be more fitting in a Salvation Army Mission rather than a nitery finale. The whole package adds up to solid show business. *Bob.*

Flamingo, Las Vegas

Las Vegas, Jan. 2.

Tony Martin (With Hal Borne), Goofers (5), Costello Twins, Interludes (5), Ron Fletcher Dancers & Flamingo Starlets (12), Teddy Phillips Orch (15); no cover or minimum.

In a battle with dat old debbil flu Tony Martin must, perforce, save his voice from over-exertion and in the first shows of his month-long stand the star, as a result not as vibrant as in previous engagements, is nonetheless as magnetic a personality, even though the pipes do not ring out except on a couple of occasions, such as in "There's No Tomorrow" and "Brigadoon." It's a mellow Martin who caresses a note or a phrase in superb showman fashion and succeeds in bringing down the house during his 40-minute stint. Hal Borne is his longtime efficient piano accomper.

Martin appears in the finale with his tv singing quintet, the Interludes, and the Flamingo Starlets for a song and terp version of the score of "Brigadoon," that's a sparkling finish. The Goofers, a daffy quintet of acrobatic musicians and singers, play instruments from a swinging trapeze and otherwise garner laughs with stunts and numbers that leave the audience yelling for more.

The Costello Twins are blonde spinning lovelies in a brief turn that pleases, as fast routines are climaxed by splits and leaps. The girls are easy on the eyes, too. *Bob.*

DiLido H., Miami B'ch

Miami Beach, Jan. 8.

Cross & Dunn, Ted Lawrie, Wally Wanger Line (7), Barbara Ann Sharma, Martin & Maio, Fausto Curbello Orch; $3 food or bev. minimum.

Reunited after several years' separation, Cross & Dunn top a lively two-week bill in the Moulin Rouge of this big downtownery, working in the smooth manner that always stamped their work.

Special material dominates their act, the lyric ideas cleverly worded and delivered in effortless style. Blending is intelligent, with mixture containing a sound takeoff on

(Continued on page 62)

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Heat On at Chi North Side in Polit. War; Cops Hurt as Big Conventions Open

Chicago, Jan. 11.

The heat is on in Chicago's Near North Side, and niteries concentrated in this area are caught in the squeeze of stricter law enforcement, a byproduct of the fierce Democratic mayoralty primary battle being fought here. With the city at the peak of its convention activity, local clubs are feeling the pinch as police make it harder to separate the conventioneer from his loot.

Both the furniture convention, year's largest in this town, and the auto show are being held here simultaneously. Local fun spots look to make their biggest killing at this time, but this year it's different. Most of the Windy City's night life is jammed together in an area just 10 minutes north of the Loop, and as soon as conventioneers unpack their bags they rush north to shower sheckles into the hands of club operators, "26" dice girls, waiters, checkroom girls, bartenders and car-hops. This year, they're all crying the blues.

The plush nite spots in this town are packed in this Near North bailiwick, mostly along Rush St. Most of the strip joints (skin shows) are just three blocks west on Clark St. They are all included in the East Chicago Ave, police district, a captain's plum. Mayor Martin Kennelly, just before New

(Continued on page 64)

GAC Signs to Book WLW's Country & Western Acts

WLW (Cincinnati) country & western talent will be booked by General Artists Corp. Radio and tele station signed a pact with the agency for representation of its acts in all phases of show business. Most of the acts, however, will be booked at fairs.

Art Weems, GAC veepee, and Ken Smith, head of the talent division of WLW Promotions Inc., a WLW subsid, inked the contract recently in Cincinnati.

New Lanin Department For Industrial Shows

The Howard Lanin Agency has set up a special productions department to handle industrial shows. The Lanin office is the latest to go in for staging programs for industry. With growth of closed-circuit teevee and with a greater accent on employer-employee relations, industrial shows are becoming an important source of revenue for agencies.

Myron A. Lanin will head the new department. He's a veepee in the outfit.

Vegas' Frontier Sold for $4,000,000

Las Vegas, Jan. 11.

Last Frontier Hotel's general manager, Jake Kozloff, last week completed negotiations to sell the hotel to three Beverly Hills, Cal., investors. The sale involves more than $4,000,000, which includes the mortgage, purchased from the Griffith Theatre interests of Texas, former owner of the hotel. Included in the sale is 80% of the stock. The buyers are Stanley S. Leeds, Irving J. Leff and Maurice H. Friedman.

In addition to Kozloff, others disposing of their stock are Murray Randolph, Arthur Brick, Bob Kroloff and Max Wittus. Beldon Katleman, owner of Hotel El Rancho Vegas, is retaining his 20% interest in the corporation. Conditions of the sale are that the Nevada State Tax Commission must approve the new owner. Kozloff has been retained as general manager, although he will have no contract.

Friars to Honor M & L

Hollywood, Jan. 11.

Dean Martin and Jerry Lewis are to be honored March 11 by the N.Y. Friars Club at a testimonial dinner highlighting the Friars' Golden Jubilee.

Tribute, to be held at the Waldorf-Astoria, will mark the first time the org has honored the team, or any comedians of their generation.

Yates, Ever a Pro, Passes Away On Cal. Golf Course

By JOE COHEN

"There's a lot of money to be made in vaudeville, and if I had my old strength again, I could show you how it can be done." So said Charles V. Yates a month ago. Unfortunately, the formula by which he could make vaude and niteries pay off to a greater extent went with him on Sunday (9), when he died on a golf course at Palm Springs, Cal., while in the company of Bob Hope, his friend and client of many years.

Yates, 52, had suffered two heart attacks in the past few years, and about two weeks ago he entered a hospital for a checkup.

Yates, even though he had been ill, ill, continued to explore the unusual paths of show biz. His major client, aside from Hope and Bea Lillie, was Christine Jorgensen, and he had hopes of building her into a personality that would transcend the freak headlines associated with her. He had been routing hillbilly units from WSM, Nashville, and had been enthusiastic about opening a lot of time with the cornfed crooners.

In a field in which competition is so keen that one agent regards another as a natural enemy, Yates was probably the best liked. Prior to his illnesses, he was one of the most active gagsters. In his horse-betting days, he would tell friends that he had enough information to

(Continued on page 64)

Personal Management Field Growing; See More Gain With Cleanup of Abuses

Personal management of acts, like the agency business, has undergone terrific changes during the past few years. The management enterprises have become increasingly important as the agencies have become larger, and the indie agents are being pushed out of the way. As result, acts have had to retain personal managers in order to make some headway, not only within their own agencies, but within the business.

Another factor that makes personal management decisive in careers of talent is the extremely keen competition for work. With employment opportunities becoming limited in many fields, the old methods of building acts have become obsolete. Even diskings no longer provide the complete answer to the rise of talent. This has become evident by the fact that there are certain categories of acts that rise with a hot disk and fall away when the heat goes off that waxing.

As result of the greater complexities of the business, personal managements seem to become very important. Of late years, this kind of management has become big business. For example, Gabbe, Lutz & Heller, Bullets Durgom, The Lou

(Continued on page 64)

Name Policy to Stick With Oakland Spot

San Francisco, Jan. 11.

The Sands Ballroom, formerly Linn's, in Oakland, is currently booking in names and semi-names on a weekend only basis and doing okay with the new policy.

Mel Torme started the new idea there before Christmas and has been followed by Margaret Whiting. Cab Calloway plays the spot for three days beginning Jan. 14; the Sportsmen take over next week. Ballroom operates on an admission charge and works the visiting names with the house orch.

Cuba's San Souci Resumes Action

Havana, Jan. 11.

Sans Souci, one of Havana's Big Three niteries, has reopened after being closed since last May. Extensive renovations in the Spanish-villa-style nitery are expected to cost about $300,000 when completed. These include an indoor area to be used in rainy weather and an airconditioning system.

Reopening of the nitery was scheduled earlier in December, but was postponed several times due to incompleteness of rebuilding. Early in the evening of New Year's Eve workers were still busy putting in finishing touches.

Only mishap of the night occurred when the area's lighting system blacked out for two hours. Candles were placed on tables.

Norman Rothman continues as manager. Social director is Ben Krakover. In charge of the game room is Eddie Cellini, whose brother holds the same post at the rival Tropicana. Back with the nitery after several years is Carlyle, who produces the shows.

Burlesk Comic Moore Is Badly Hurt in Car Smash

Pittsburgh, Jan. 11.

Benny Moore, vet burlesque comic, is laid up at the Wheeling, W. Va., hospital with a skull fracture and two broken legs as result of an auto accident. Moore, after playing the Casino here, was on his way to the Coast for eight weeks of bookings when a truck ran into his car.

He'll be laid up for some time yet, and may not be able to work again for the remainder of the season.

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Night Club Reviews

Continued from page 60

DiLido H., Miami B'ch

"September Song," yock-raising spoof on operatic arias and artful twist on "Hernando's Hideway," with switch centering the comedy theme on Orlando, Fla. It's basically a rhyming on the "House Is Not A Home Idea," but brought off in good taste.

Impact is solid throughout, earning them an encore segment which features vocal impreshes in "Stars of Yesteryear." It's an off-trail limning, away from the usual take-offs, the duo taking turns at John McCormack, Jack Norworth and Nora Bayes, George M. Cohan, Gallagher & Shean and a wrapper-upper in Cross's carboning of Bert Williams' poker game bit. The pair are a good bet for tv guesters while working the better cafes for which their concepts are obviously tailored.

Wally Wanger's production ideas are bright, featuring a fresh group of youngsters, colorfully costumed. Teenager soubrette Barbara Ann Sharma is a likely looking prospect for better things once she undergoes the smoothening that comes with experience. Ted Lawrie handles the song leads effectively, and on his own scores handily with a blend of American and Parisian chansons. Lad is a personable performer who works out his catalog with polished ease. Martin & Maio blend into the ensemble numbers, then take off solo on expert French dance patterns to earn themselves healthy returns. Showbacking by Fausto Curello and his unit is well handled. *Lary.*

Crescendo, Hollywood

Hollywood, Jan. 8.

Louis Armstrong Orch (6), with Velma Middleton; cover, $2.

All paths for jazz fans should lead to the Crescendo during the next two weeks, where Louis Armstrong is making his return to L. A. after more than two years. Satchmo whoops it up for even jazzier melodies than usual on this first Sunset Strip appearance, and the engagement should necessitate management hiring an extra-money-counter for what's a cinch to be packed houses to his wind-up.

The trumpet is as clear and enthusiastic as ever, and Armstrong has arranged his numbers so that every man in the six-man orch gets golden opportunity to show his wares. Tunes are reminiscent both of Basin St. and Canal St., where the lazy style is blasted frequently with brass, and their effect on the crowd was constant outbursts opening night. Satchmo is right in there singing, too, while using two hankerchiefs per show to mop up his enthusiasm.

More than a dozen numbers are crowded into the 60-minute frame, and it's all according to what instrument you like best to name a top tune. With "Sleepy Time Gal" for his theme, Armstrong socks over in very best style "Tin Roof Blues," "Back Home in Indiana" and "I Found My Thrill on Blueverry Hill."

"S'Wonderful," with Barney Bigard on the clarinet, cops one of the biggest hands. Bass fiddler Arvell Shaw draws plenty with "The Man I Love," Trummy Young with his hot trombone gives out with a terrific "Tain't What You Do," Billy Kyle fascinates with "Pennies from Heaven" on the piano, and Barrett Deems handles "Mop Mop" just right on the drums.

On the singing end, Velma Middleton breezes into "Lover Come Back to Me" for fine effect, and pairs with Armstrong on "Big Butter and Egg Man." Next stop for Satchmo—Florida. *Whit.*

Basin Street, N. Y.

Ella Fitzgerald, Sauter-Finegan Orch, Don Shirley Duo. Admission, $1.80; $3 minimum.

Cellar spot has a payoff layout this time out with Ella Fitzgerald's vocalistics balanced against Sauter-Finegan's musicalisthenics. In between, Don Shirley at the piano assisted by Richard Davis fingering bass. Full house on opening Jan. 4.

Miss Fitzgerald, who's played Basin Street before, has the customers with her right off. She's "soft peddling" her songalog, stressing intimacy in style of delivery and the effect is beaucoup agreeable. A show of nervousness at the start quickly disappears. "This Can't Be Love" is the teeoff, followed by "Lover Come Back to Me" and "When Your Lover Has Gone." Also, there's "I Can't Give You Anything But Love." Seems she can't let go of love. It's a class turn, right for tv exposure as well as the clubs.

With no customer dancing, Sauter-Finegan crew puts the accent on sound effects. There's plenty of "arrangement," particularly in belting out "Eddie and the Witch Doctor" and "John Henry," latter ballad also getting a robust recitation by Andy Roberts. S-F's off-beat approach sells well.

Don Shirley, although a holdover at the Street, doesn't seem at home. His quasi-classical jazz pianistics are beautifully registered but his message doesn't get properly received in the spacious room. *Gene.*

Beverly Hills, Newport

Newport, Ky., Jan. 8.

Beverlee Dennis, Stan Kramer & Co., 3 Rockets, Earl Lindsay Dancers (10), Dick Hyde, Gardner Benedict Orch (10); $3 minimum, $4 Saturday.

Favorable start for 1955 is supplied by the current two-weeker. Beverlee Dennis adds to her Greater Cincy gallery of rooters with a varied song cycle and occasional spicy quips. All of the material is special and sparkling and befitting her range of type take-offs. "Show Biz," which she introed here, parades the singing greats of this century and shapes as retaining a place for some time to come in her routine.

Stan Kramer & Co., also back among warm friends, hits high as a puppet productioner. Miniature stage, characters and wardrobing are a show unto themselves. This includes recordings for Durante and other specialties. Finishes strong with his backstage assistants, mother and dad, joining in manipulating pairs of dancing figures.

Fast and unison-stepping 3 Rockets rack up lots of mitting in five minutes on the boards. It's their first time here.

Line of Lindsay Dancers has three spanking new numbers and costuming. Gardner Benedict's combo and the Jimmy Wilbur Trio maintain a high standard of showbacking and dance music. *Koll.*

Desert Inn, Las Vegas

Las Vegas, Jan. 3.

Jimmy Durante, Eddie Jackson, Jack Roth, Jules Buffano, Kurtis Marionettes (2), Mary Meade French, Donn Arden Dancers (16), Carlton Hayes Orch (14); no cover or minimum.

Jimmy Durante makes his annual visit in typically boisterous fashion and the capacity biz registered nightly is no place for a guy looking for a quiet corner to doze off between dice-game sessions. The Durante tumult (in for two and a half weeks) is at the same old pitch, the hysterics stem from the same knockabout cavortings as the Schnoz tosses piano parts at his drummer Jack Roth or gibes with pianist Jules Buffano.

Durante works much of the time with six girls from the Donn Arden line and most of the time with old sidekick Eddie Jackson. In the 50 minutes noisily consumed by the comedian, his effusive yellings, "Let me hear the band," punctuate song faves. "It's the Man That Makes the Clothes" is Durante buffoonery at its most hilarious, with the belles giving a broad assist. His search for the lost chord at the piano leaves the audience limp.

With Durante at the 88, Jackson belts "It's a Thrill" and "Old Bill Bailey" to rock the room as the dependable vaude entertainer prances in his long familiar style. "The Rhumba Is a Marvellous Step" finds Durante again rollicking with the six chorines in a rhythmic Umbriago set. "Inka Dinka Doo" is the high-note ending to the stint.

The Kurtis Marionettes is a clever novelty as a parade of colorful and supple dolls dance to the clever string-pullings of Kurtis and his assistant. Kurtis also sings through the tiny characters, ranging from blues to opera, and the act goes off to a big hand.

Tall, blonde Mary Meade French is a singer with a personality that pleases and a pleasant-enough voice. Her impressions of a bevy of femme singing stars including Patti Page and Dorothy Shay underscore good entertainment.

The Donn Arden line number, "Bal Masque," is a colorful, well-staged and costumed terp routine that scores with the customers all the way and the show is ably-backed by Carlton Hayes and his orch. *Bob.*

SILLMAN SET TO STAGE NEW VERSAILLES SHOW

Leonard Sillman will stage the new show at the Versailles, N. Y., to open at the nitery around the end of February. Sillman, producer of the current legiter, "Mrs. Patterson," who has also done several editions of "New Faces," will start rehearsals Feb. 1.

Already signed for the show are Arthur Siegel and June Carroll as writers; David Tihman as choreographer, and Thomas Beecher, costumes. Cast is still to be set up.

Most Versailles unit shows have run over a year. However, the current show opened Sept. 22 of last year.

Glaser Books La Silva Into Palm Beach Club

Simone Silva has been booked into the New Melody Club, West Palm Beach, Fla., by Joe Glaser's Associated Booking Corp. She was packaged in a deal with the Harry Ranch Orch.

Miss Silva, Italian filmstar, had her stay extended in the U. S. by the Immigration Dept. as long as she keeps working.

Genevieve signed for the Palmer House, Chicago, starting Feb. 16, coincident with the release of her new Columbia album.

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TURK MURPHY CLOSES HIS CLUB IN FRISCO

San Francisco, Jan. 11.

Trombonist Turk Murphy, who has operated his own night club, The Venetian Room of the Italian Village, for the past couple of years, has closed the club and gone to work at the Tin Angel.

Murphy, who recently returned from a successful tour of the east, has been unable to make a financial success out of the spot. He'll be at the Tin Angel for only two weeks and then opens at the Venetian Room of the Fairmont Hotel on the same bill with Helen Forrest, Feb. 1.

The Venetian Room of the Fairmont is on the top of Nob Hill. The Venetian Room of the Italian Village is at the bottom.

More Chez Woes

Chicago, Jan. 11.

Current show at the Chez Paree, plagued by recurrent booking troubles from the outset, when Joe E. Lewis and Peggy Lee had to cancel out because of illness, now has a new woe. George Jessel, headliner booked to replace Lewis, cannot stay beyond Jan. 15 due to other commitments, yet Lena Horne's opener is set for Jan. 19.

Management is again scratching its head and wondering who will replace Jessel in the four-day gap.

Miss NAOMI STEVENS

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Thornton Heads Texas State Fair for 11th Time

Dallas, Jan. 11.

State Fair of Texas directors' board recently reelected R. L. Thornton, city's mayor and local bank board chairman, to his 11th consecutive one-year term as expo prez. Also reelected were James H. Stewart, exec veepee-general manager; Charles R. Meeker Jr., veepee-assistant general manager; Fred F. Florence, treasurer; S. Bowen Cox, secretary, and Arthur K. Hale, assistant secretary.

Board also voted to up the 1955 expo's official opening to Friday, Oct. 7, instead of the traditional Saturday opening. Change, first since 1922 when the fair's run was cut to 10 days, extends the usual 16-day run to count heads at the Cotton Bowl's Oct. 7 Southern Methodist U.-Missouri U. night football game in official attendance figures for the Oct. 7-23 run. Both the Ice Arena show and State Fair Auditorium attraction will open on Friday night, also, to boost expo's gate.

GREENHUT QUITS MCA FOR PERSONAL MGT.

Johnny Greenhut resigned last week from Music Corp. of America. Parting was amicable. He was with that organization for 12 years, having started in the nitery department and then going into the video sector, where he was a talent coordinator. Greenhut is going into the personal management field. Clients thus far include Carol Haney, now in "Pajama Game"; Mike Stokey, of the "Pantomime Quiz" tele show sponsored by Revlon; comedian Morey Amsterdam; producer Joe Cates of "Stop the Music," and Burt Shevelove, a writer and director.

Greenhut, while with MCA, originally sold Jackie Gleason to the DuMont network, which started him off. He also paved the way for talent sales in Florida for the agency. Prior to that, Florida had been a virtual monopoly by two other agencies.

H'wood Moulin Rouge Pulls 85G In Seven-Nite Span

Hollywood, Jan. 11.

Frank Sennes' Moulin Rouge has a new mark to aim at, since the week ending New Year's Night. Nitery lured a total of 11,800 persons for a gross of $85,000, excluding tax, during the seven-night span, a record since the Christmas Day, 1953, opener.

Previous high was $65,600—and 9,100 patrons—for week of Oct. 10-17, 1954, when the current "Ca C'est Paris" opened.

Blackstone 9½G, Tor.

Toronto, Jan. 11.

At a $2 top, including tax, with kids in at half-price, Blackstone the Magician did a very nice $9,500 at the Royal Alexandra Theatre (1,525-seater) here, this a full 150-minute prez as contrasted with his previous 60 minutes vaude house stints.

Toronto date saw the magician back for the first time in a legit house here in three seasons, as apart from those necessarily curtailed vaude appearances.

THEATRE PARTY SETUP FOR EDITH PIAF TOUR

The Gale Agency, which is sponsoring the tour of Edith Piaf in a vaude show in a series of legit houses, has embarked on a ticket-selling gimmick, hoped to eliminate chances of empty seats. Tim Gale, agency's prexy, has signed Sylvia Siegler to organize theatre parties in all 10 cities in which the show will be touring. She is the former head of Show of the Month Club.

Miss Siegler will work in advance of the show, which opens in March at the Curran Theatre, San Francisco. Miss Piaf previously played that town for one week last year, and drew near-capacity biz.

Rest of the show is still to be set by Gale.

'Waters' Extends Run In Costa Rica After Fair

"Dancing Waters," the fountain display, will continue its Costa Rican run for two extra weeks, following the windup of the Costa Rican National Fair, at San Jose. Display had been set up on a fenced lot near the fair, and had done business big enough to warrant an extra stay. Fair wound up a week ago Sunday (2) but "Waters" promoters asked for a continuation. Admission charge is 35c.

"Waters" started its Costa Rican run with a four-day stand at the Teatro Nacional Dec. 18, and then went into the fair on Christmas Day. Sam Shayon, in charge of routing the fountain, had gone down to supervise the opening, and returned to the U.S. last week.

Bevhills 80G Facelift

Hollywood, Jan. 11.

Beverly Hills Hotel is spending $80,000 on a facelift for its Palm Terrace Room, with Don Loper set to do renovating.

Room, which closed last Sunday (9), reopens Feb. 1 with a Persian motif.

Vaude, Cafe Dates

New York

Dorothy Shay pacted for the Persian Room, Plaza Hotel, N. Y., May 12, and follows with the Palmer House, Chicago, June 23 . . . **Tony & Eddie** signed for the Sands Hotel, March 16 on a three-year deal . . . **Kaye Ballard** follows her current Beachcomber, Miami Beach, stand with the Baker, Dallas, Jan. 24, and the Last Frontier, Las Vegas, Feb. 7 . . . **Myron Cohen** goes to El Rancho, Las Vegas, March 2 . . . **Dick Shawn** and **Katharine Dunham Dancers** to the Sahara, Las Vegas, in February . . . Singer **Bill Farrell** has signed with **Joe Glaser's** Associated Booking Corp. . . . **Tony Drake** is an added starter at Palumbo's, Philadelphia . . . Entertainers Club of New York to host a dance and show at the Capt. Charles B. Dillingham Post of the American Legion.

Honnie Gray left her job as a secretary in the legal department of the William Morris Agency to go into the Copacabana, N.Y., line . . . **George Jessel** pacted for the Town Casino, Buffalo, Feb. 27 . . . Will Mastin Trio goes into the Latin Casino, Philadephia, Feb. 21 . . . **Ray Bolger** tapped for the Sahara, Las Vegas, April 5 . . . Charlivels return to the Latin Quarter, N.Y., Jan. 16 . . . **Fay De Witt** set for El Rancho, Las Vegas, Feb. 2.

Chicago

Bob Clray into the Congress Hotel, St. Louis, Feb. 4 for 3 weeks . . . **Larry Storch** opens at the Chicago Theatre Jan. 21 for a two-framer, while his brother, **Jay Lawrence**, opens at the Chez Paree, Chicago, Jan. 16 . . . **Ving Merlin** and his Violin Lovelies current at the Congress Hotel, St. Louis, for four weeks . . . **Lena Horne** into the Chez Paree Jan. 19 in a four-framer . . . **Celeste Holm** skedded for the Empire Room, Chi, for four weeks March 17 . . . **Crewcuts** and **Dick Kerr** open at the Chase Hotel, St. Louis, Feb. 3 for two weeks.

Hollywood

Cab Calloway trails **Billy Ward and His Dominoes** at Mocambo Jan. 18 . . . **Rosemary Clooney** inked for three weeks in May at Sands, Las Vegas . . . **Mel Torme** opens this week at The Bimbo Club, Frisco, for three frames . . . **Tommy Tedesco Group** held over for added four weeks at Peacock Lane.

Martin & Lewis open today (Wed.) at the Sands, Las Vegas . . . **LeRoy Prinz** brings "George White Show," formerly at the Versailles, N. Y., into the El Rancho Vegas, Las Vegas, around Feb. 1 . . . **Fran Gregory** to preem Jan. 25 at Cloud Room, Park Surf Hotel, Hawaii . . . **Four King Sisters** appear with **Abbott & Costello** at San Francisco Auto Show Feb. 12, after N. Y. Copa stint . . . **Lillian Roth** heads show opening tomorrow (Thurs.) at Chi Chi, Palm Springs . . . **Alice Tyrrell** held over for two extra weeks at Bar of Music . . . **George Gobel** opens three-week stand in Terrace Room of the Hotel Statler Jan. 24.

Concello Buys Up Chief Share of Beatty Circus

Palmetto, Fla., Jan. 11.

Arthur M. Concello, former general manager of the Ringling Bros.-Barnum & Bailey Circus, has bought a controlling interest in the Clyde Beatty Circus. Roland Butler, for many years chief advance man of the Ringlings, will be associated with Concello in the new outfit. Beatty will continue with the circus as its major performer. Show will open on the Coast some time in March and work its way east.

Concello, formerly with The Flying Concellos, which used to be billed importantly by the Ringlings, became head of all the aerial acts with the circus. Later he was promoted to general manager. Beatty was also with the Ringlings at one time.

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In Production "FLIM FLAM" for BROADWAY—A Musical Comedy by RICHARD HIMBER

Booked by MCA

Yates Ever a Pro

Continued from page 61

lose a fortune. Generally he did. Yates had an unusual calling card in newly decorated offices. Upon his first visit, he would see to it that a postage stamp decorated the ceiling. Onetime on a golf course, in a driving rain, his shoes got too wet, so he ditched them and completed the game barefoot.

In the Pro Class

Incidentally, Yates was among the few golfers who played in the low 70s. He could have been a pro at any time. He was deft in other athletic endeavors. He used to play baseball with the original generation of VARIETY staffers. Actually his first job was as an office boy at VARIETY in Chicago.

Yates broke into agency business in his native Chicago, where he was a stenographer for the Western Vaudeville Managers Assn. He then started as an indie in that city where he shared offices with Jess Freeman (now with VARIETY). His brother, Irving, at that time, was a major Loew agent, and he soon went into business with him in Manhattan. Later he joined Consolidated Radio Artists, also headed the Frederick Bros. variety activities, and worked for several years at Joe Glaser's Associated Booking Corp., before going into

Yates had the unusual distinction of being the centre of a lawsuit on which the court had to rule whether he was "unique." He had a longterm contract with Frederick Bros. and when he left that agency because of some differences, the Frederick boys went to court asking to restrain him from working elsewhere. They claimed that they needed his services since he was "unique and indispensable." Everyone agreed that Charley was unique, but the court ruled that he could work elsewhere even if he was unique, because he wasn't classified as an artist.

Yates was the favorite agent of many bookers. Many threw business his way just on the strength of his personality. Where an act or band was of equal calibre, the bookers generally bought the one represented by Yates. At various times his list included Bing Crosby, Jerry Colonna, Gypsy Rose Lee, Phil Spitalny, George Olson and others.

He is survived by his widow, Reggie, whom he met while she was secretary for his brother Irving; Stephen, his son, a daughter, and another brother, Sidney, who is a member of the U.S. House of Representatives from Chicago. The remains were flown to New York, arriving yesterday (Tues.). Irving accompanied him. Services are scheduled for the Riverside Chapel tomorrow (Thurs.) at 11:30 a.m.

On Monday, when the news of his death reached Broadway, many upon reflection, thought that Charley had died happy—on the golf course and in the company of his best friend, Bob Hope.

Heat's On In Chi

Continued from page 61

Year's, appointed one of the toughest captains on the force, Capt. James Hackett, to head the district, with strict orders to enforce the law regardless of whose toes were stepped on.

Dumped Mayor Is Sore

Mayor Kennelly ordered Hackett to clamp down, reputedly in retaliation against William J. Connors, boss of the 42d Ward, which includes this area. It seems that Connors supported the local Democratic candidate in this year's upcoming mayoral election.

Hackett swung into action immediately by ordering all "26" dice tables closed down. Hackett's next move was to curtail after-hours drinking spots.

In the past, when police clamped down on the district, certain selected places were still allowed to carry on illegal operations. But this time there are no favorites and the lid is clamped down tight.

The law against unescorted women drinking at bars is being applied as well and it all adds up to loss of revenue for the nitery operator, especially at the peak convention time, when he does his lushest business.

Exceptions to the general biz downbeat are some of the area's better known entertainment showcases that depend on top talent to draw crowds, such as the Chez Paree, Black Orchid, Blue Angel and others of the reputable stature.

The "private" key clubs, private in name only, are feeling the heat just as much as their more public competitors. And some of the strip joints on Clark St. shape to close down because of the revenue drop.

Personal Mgt.

Continued from page 61

Walters Enterprises and others, have fairly extensive operations.

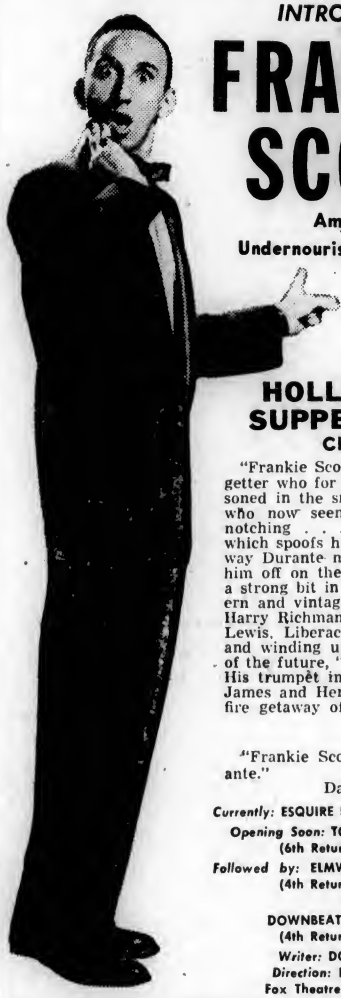
Piloting Unknowns

Of course, many managements are associated with major talents, while others are trying their luck with beginners. Cass Franklin, heading the Walters Enterprises, says that personal managers defeat their own purpose when they go after substantial names only, as the real creative talent of managements cannot be evident. The trick is to take unknowns and pilot them into the bigtime. There's more work in that kind of operation, and the returns are less, says Franklin, but the satisfaction is greater. Right now, they are riding with Diahann Carroll, who has a role in "House of Flowers" and has been seen in "Carmen Jones." Others on that roster are Nejla Ates and Billy Fields. Franklin says the toughest part of the office routine is trying to sell acts to Lou Walters, for his Latin Quarters in New York and/or Miami Beach. He's a real tough sale.

Gabbe, Lutz & Heller took Liberace when he wasn't doing anything spectacular and got lucky with him. Durgom, and his partner Jack Philbin, are riding high on Jackie Gleason whom they moulded before he reached his present affluence.

The personal management field, however, is becoming almost as crowded as the agency business used to be. Freed from the control of unions and with a city license not necessary, there have been abuses in the field that have given an unsavory rep to the general practitioner. Some would welcome control. The musicians union has been able to limit the commission of the p.m. to 5%. Others are trying to create a sense of ethics that would take the stigma off the profession.

Many take commissions much beyond the service they perform and others have contract forms that are inequitable. But the bulk of them are hard-working gentry who try to give their charges fair value. Bulk of them hope for an early cleanup.



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VARIETY

"Frankie Scott is a young Durante." Dale Stevens, Dayton Daily News.

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Opening Soon: TOWN CASINO, Buffalo (6th Return Engagement)
Followed by: ELMWOOD CASINO, Windsor (4th Return Engagement) and DOWNBEAT CLUB, Montreal (4th Return Engagement)
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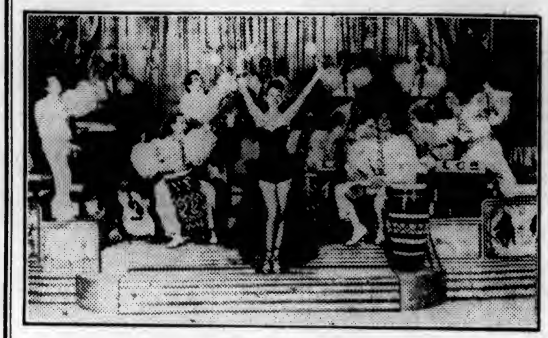

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"Greatest new crooner is handsome Harry Snow. A sure shot for movies"
EARL WILSON
N. Y. Post

Thanks also for:

Two months Peter Lind Hayes Show—CBS
Five Unprecedented Weeks Sheraton, Wash., D. C.
Five Smash Weeks Shoreham, Wash., D. C.

Personal Management: AL RUBY
WILLIAM MORRIS AGENCY

New Acts

POLLY BERGEN
Songs, Dances
35 Mins.
Thunderbird, Las Vegas

Polly Bergen is a click in an expensively mounted presentation that brings out her beauty, personality and undeniable singing ability. She dances and cavorts with her aides, Tom Avera and Dick Crowley, during their 35-minute stint and is a winner from start to finish. The new "Miss Pepsi-Cola" is lucky to have such standout song and dance partners. Presentation, written by Erwin Drake and Jimmy Shiri, and conceived and staged by Jack Stanton, is tailored to bring out the charm, talent and pulchritude of the star.

She can belt "That's Entertainment" on the contrastingly moody "I'll Be Seeing You" with equal aplomb. "Mountain Dew" is a clever bucolic number and the headliner's flashing personality scores in "Got You Under My Skin." "Just A Dream Ago" is socko and "Hooray for the Difference" is a sexy, cute finisher. Paul Shelley conducts the Al Jahns orch in excellent fashion. Miss Bergen is a cinch cafe bet for the bigtime. *Bob.*

THE MOREOS (3)
Acro
9 Mins.
Palace, N.Y.

The Moreos, comprising two husky males and a girl, have an essentially excellent turn. The hand-to-hand work by the two lads is based on tricks that require prodigious strength. Some of their lifts draw salvos and there are some that are done by a few acrobats very early in their career before being retired as too difficult.

The act opens with a few tricks with the girl, after which she retires before becoming too distracting. The act could be improved either by giving the girl a more definite role and utilizing her looks and ability at acro work to a fuller degree, or retire her completely. Under the latter setup, they become only an acro turn. They have a better chance to cover more territory with the femme doing more useful chores. *Jose.*

HELENE CORDET
Songs
25 Mins.
Ritz Carlton, Montreal

For a diminutive blonde, Helene Cordet essays authority and conviction, with a songalog that is okay for a cafe of this type. Originally from France of Greek parents, Miss Cordet is playing her first date on this side of the Atlantic. Her bilingual talents make her a natural in Montreal, and gal should be a cinch for any of the more sophisticated boites on either side of the border.

Songstress is liberal with offerings and mixes the routine ballads such as "While We're in Love" with a fine special material item, "Three Carnations," to a solid reception. Several pop Gallic tunes keep interest, but the hokum is kept to a minimum and Miss Cordet never goes overboard trying to impress with her language talents. Act is relaxed and pliable enough to fit most audience situations.

Plenty of experience in the cafes of London and various musicomedy stints makes this thrush a sure thing for any visual medium on the specialty beam.

LOU DALEY
Comedy
8 Mins.
Palace, N.Y.

Lou Daley looks like a good comedy worker once he gets proper material. Youngster has an assured stance and rapid delivery, along with some impressions that register. However, many of these items are encased in verbiage entirely too familiar.

Daley can get by in many situations, just as he's doing here, but for the smart coin he'll have to lace his catalog with some better writing than he now possesses. *Jose.*

BRUXELLOS (2)
Acrobatics
10 Mins.
Lido, Paris

This rates pegging under New Acts due to a phenom twist of this act, in which one of the duo takes a tray full of drinks and is flipped into an overhead somersault without spilling a drop. Act frames this solid innovation with fast-paced flips and knockabout, but it is the two back jumps with loaded trays that makes the difference.

This seems a natural for U.S. tv or nitery or vaude placing for that unusual turn. *Mosk.*

ISOBEL ROBINS
Songs
15 Mins.
Paradise Room, Atlanta

Flashing freshness, plus personality, this pretty young thrush scores well in her hotel date debut. A looker, Isobel Robins' face isn't unfamiliar to Paradise Room patrons, because of her tv appearances. She does her act straight, and depends upon her voice and delivery to put herself over. It's adequate, and when she gets the feel of the mixture of audiences she will face in hotel rooms instead of the club spots she's been playing, she will do better.

Her voice is throaty and the special material she uses suits it fine. On show caught, she sang "Love Isn't Born" and followed it with "Country Store." For encore she offered an Irving Berlin medley as arranged by Bud Redding. Her repertoire includes Roy Freeman's "Miller's Ridge," "Little Ol' Me" and "Complaining." She does a good job of selling her songs. *Lucc.*

PEARL EDDY
Songs, Piano
18 Mins.
Eddys'
Kansas City

Blonde Pearl Eddy has lately eschewed vocalling for records and night spots after some former success as a straight pianist. On the Label X past several months she has had a success in "Devil Lips," and is due for some additional releases from the RCA subsid shortly.

Her appearance at the Eddy (no relation) Restaurant here is one of several she is fulfilling in night clubs currently, combining her vocals with work at the keyboard. Livelier tunes seem to be her best forte, as she drew a notable hand from the customers on "Devil Lips," "When Get I You Alone Tonight" and "Linger Awhile." And her piano work, such as a solo hit on "Cumina," is firstrate.

Here and there her vocalizing could stand some picking up and projection of personality for better registry with the patrons. Voicewise she has a definite quality, and when rounded out with a bit more sparkle, is bound to grow in demand for p.a.'s as well as records. *Quin.*

SUSAN SILO
Songs
7 Mins.
Palace, N.Y.

Susan Silo, a 12-year-old in pigtails and bobbysox, apparently has been rushed into a solo vaude situation too prematurely. Although having basic attributes that can lead her into a good act, the moppet needs material that isn't so obviously a bid for sympathy and applause, such as the "Mama Doll" number.

Granted, it's difficult to find material for precocious kids, but even at the advanced age of 1: Miss Silo can wait for the right uation, so that she can cop te. lc mitts instead of polite hands. *Jose.*

HORTENSE ALLEN & CHORUS (9)
12 Mins.
Apollo, N.Y.

Hortense Allen has worked with other of the Apollo lines, but for the first time brings her own into the Harlem key. Her terp troupe (six femmes besides herself and two males) appear three different times during the current card. Chief asset of the outfit is its collection of costumes, running from variegated tights to glow-in-the-dark attire. Chief faults—poor routine, poor precision.

Responsibility for sloppiness seems to rest with Miss Allen. Not only does she fail to select experienced terpers and then give them something to do, but she does not give a strong lead to her hirelings. *Art.*

JIT-BOPS
Dance
8 Mins.
Empire, Glasgow

Youthful jiving group, direct from Paris, comprise three males and three femmes, who work energetically with lots of movement in modern Gallic style, to win jazz and rhythm fans.

Against a symbolically modern backcloth, the Gallic sextet is a flashy terping team as they jive rapid-style across stage in pairs, threesomes and larger groupings. They are garbed in black and red checks and make good appearance on the stage, winding act by coming into auditorium to coax three males and three distaffers from among customers to dance with them. Despite difficulties of insuring pronto aud participation, they persuade six young persons to dance with them for comedy effect, the distaffers of the act engaging male customers in plenty comedy routines and turns.

Useful act for most vaude locations in both U.S. and Commonwealth. *Gord.*

PAUL & PETA PAGE
Puppets
10 Mins.
Empire, Glasgow

Paul & Peta Page, English puppeteering twosome, show some interesting routines in an act which has much international potential, and they reveal skill in string manipulations.

Puppets are seen against black backcloth, the two humans also being garbed in same dark material as they operate the dolls from behind in full view of stubholders. Puppets are well-made and colorful, choice of characters is bright, and entire act reveals humor aspect which should click with most nationalities.

Act is okay for vaudery and nitery dates, and a good bet for the U. S. cabaret field. *Gord.*

Hope vs. Union

Continued from page 2

on the Comedy Hour so that it would reach a maximum viewing audience. Hope made the New Year's eve jaunt to Greenland to entertain troops stationed there, with his troupe.

"I had nothing to do with the hiring of the cameramen, but I understand these are the same guys the Army uses to photograph A-bomb blasts," said the comedian.

Hope mentioned the flight to Greenland is a hazardous and long one, and "it would have been much more comfortable just staying home and having the show filmed here in Hollywood," But, he added, the trip was made to hypo morale of troops, and AFM prexy James C. Petrillo was so eager to cooperate toward this end he granted clearance for the 150-piece Air Force band to make the trip from Washington, D. C., to join Hope for the show up north.

The comedian mentioned he is a member of many showbiz unions—at least 12—and is a former prexy of American Guild of Variety Artists. No money was saved on the Greenland trip, he emphasized.

During World War II Hope was the most active of all Hollywood names participating before U. S. troops throughout the world, and one year he passed up three pix commitments at Paramount to appear before the troops, sacrificing $1,500,000. Hope also donated all royalties to his tome, "I Never Left Home," to the National War Fund, with the coin said to approximate $175,000. Ironically, Hope has also done benefits before photographers unions.

China Reds

Continued from page 1

the number two star in Shanghai, who plays the lead in each play, owns the costumes and sets and directs and produces each show.

Informality is the keynote at Chinese opera with the orchestra smoking during recitative breaks, sipping tea and even removing shoes for a bit of toe scratching. Likewise, the performers seem to have fun, with principals playing to the front rows of the audience with a great deal of coyness.

The theatre is a place to enjoy yourself. And the audience does just that. In back of each chair is a rack for a glass of tea, fried rolls of batter-wrapped sea food are served by attendants. Smoking is allowed and throughout the performance groups of patrons, bored with a particular scene, strike up animated conversations among themselves or wander out of the house for a short stroll in the lobby. Anything is permitted from the audience except during the appearance of Miss Chiang—then utter silence descends on the house as complete attention is paid to her. To walk out while she is on, even if your comfort depended on it, would be the utmost gaucherie.

House Reviews

Palace, N. Y.

McHarris & Dolores, Ching, Hank Sieman, Susan Silo, Lou Daley, Moreos (3), Ken Whitmer (2), Tokayer Troupe (6); "Black Tuesday" (UA) reviewed in VARIETY *Dec. 22, '54.*

The Palace is operating under unusual circumstances this week. For the first time in the history of this house since its latter-day vaude resumption, there's a hold-over picture with a new stageshow. Business seems to be holding up. However, the new vauder fails to get off the ground until comparatively late in the proceedings. Show has an even gait, with a minimum of movement, until the appearance of a few vets in this house gives the session a strong sendoff.

It gets an okay start with McHarris & Dolores, a Negro hoofing duo, who get good response. The big boy is extraordinarily light on his feet, and the femme gets over okay. But the strength in the turn lies in the male.

The magic by Ching, working the deuce, seems to be a victim of spotting. Later on in the bill, he would have gotten the response he's become accustomed to in this house. Ching works easily at card manipulations and gets off some good deceptions, but response isn't as heavy as it generally is for him.

In the trey, Hank Sieman's ventriloquy comes to life late in the act, when he gets audience volunteers to pantomime for his patter. Lad is in dire need of material. His gab with the dummy contains some long and arid stretches.

In the next-to-closing slot, Ken Whitmer, displays his usual proficiency at an assortment of musical instruments. Whitmer's comedy instrumentalizing hits its mark most effectively. His efforts at the end to show his versatility at every instrument in the catalog slow up his turn, especially when he goes into the pit for bits at the piano and drums. He has a comely assistant who sets up a few laughs for him. Altogther, it's a solid turn.

Closing is by the Tokayer Troupe, a sextet of male teeterboarders and tumblers. This family group displays a lot of tricks, including three highs and some excellent long distance catches. They provide a powerful curtain. Under New Acts are Susan Silo, The Moreos (3) and Lou Daley. Jo Lombardi, batoning the house crew, cuts a sharp show. *Jose.*

Apollo, N. Y.

Bill Kenny, Eddie Bonnemere Orch (13), Hortense Allen & Chorus (9), Cook & Brown, Carmen McRae, Frank Marlowe; "Tennessee Champ" (M-G).

Headliner Bill Kenny (soloing as "Mr. Inkspot himself") has the knowhow, but fails to generate any great excitement here, and the secondary turns, Carmen McRae and 88er Eddie Bonnemere and orch, while pleasant to listen to, haven't got sufficient name pull to make it a hot b.o. week.

Kenny, showing his age (he'd been with the Inkspots for ages, he himself admits), leans heavily on memorabilia. He does a medley of old hits that lasts for a full 15 minutes. Some of the more w.k. numbers as well as some of the better ones are "To Each His Own," "Maybe," "My Echo, My Shadow and Me" and Kenny's big one, "Do I Worry." Stuff is okay but it appears he's depending more heavily on the "good old days" appeal than on the quality of his delivery. It doesn't quite come off.

Carmen McRae does a mixed foursome and draws hefty returns. Thrush is pretty as well as having neat pipes. Big tune is her "Foggy Day." Eddie Bonnemere, who follows the femme, has a smooth novelty orch, a pleasant deviation from standard rhythm & blues. Batoner works on a very stylized piano, backed mostly by a large percussion section. As a matter of fact, the three bongos, a drum (and a bass on rhythm) work four times as much with the leader as the remaining seven tooters. Incidentally, Bonnemere is excellent backstopping on all other turns.

Much after the fashion of Apollo faves Stump and Stumpy, Cook and Brown do some fast terp-comedics with incidental vocalizing. The male duo works challenge and slapstick dives for okay reward. Ofay monologist Frank Marlowe and the Hortense Allen crew (New Acts) round out the sesh. Marlowe is on stage too long with meaningless chatter. When he gets past punchiess lines, he fills with archaic routines. Only time he gets above his norm is at brief times during hokum with the Bonnemere bandsmen. *Art.*

'Janie, Make With The Lungs'

Continued from page 1

endowed Miss Russell prepared to go underwater equipped with breathing gear. "Janie, make with the lungs!" was the quip.

The junket of 156 arrived from Hollywood and Manhattan in TWA planes landing in Tampa and Jacksonville, respectively, and were brought in by bus to this backwater tourist trap in northern mid-Florida. TWA, like RKO, is controlled by Howard Hughes. While the stunt was obvious enough, and strictly in showbiz tradition of anything-for-a-newsbreak, cheesecake has never done better this side of Lindy's as the femmes competed with the marine flora and fauna.

The screen stood in 25 feet of water, the projector was waterproof, suspended from the keel of a boat. There were benches set up on the lake's floor. Guests "dressed" for the occasion.

Turn Blue For Their Art

Plainly it was a cold, cold plunge into the crystal-clear springs for Miss Russell, her co-star Richard Egan and a handful of newsgals and newsmen who actually braved immersion. As Miss Russell waded into the lake a wag cracked, "This looks like a new finish for 'A Star Is Born,'" and that added to the general gaiety since nobody took the thing too seriously.

There was an added attraction for the photogs in an unknown named Jane Mansfield. How she got inciuded in the party from Hollywood is unknown at the moment. But she proved worth her weight in cheesecake to the affair. A blonde who fits onepiece suits or Bikinis like skin fits sausage, with bumps where the blueprint calls for 'em, Miss Mansfield is a road company Marilyn Monroe. She went underwater to see the picture but it was generally agreed by the press that the aqualung was as redundant in her case as in Miss Russell's.

There was no estimate available today on what this exploitation stunt cooked up by Perry Lieber and his staff costs RKO. But whatever the amount it was worth it as a tremendous publicity kickoff for "Underwater" (which is reviewed in this issue of VARIETY, as caught in Hollywood, not downstairs in the lake). This kind of enterprise is of the essence of creative film showmanship.

Jane Russell, Richard Egan and Lori Nelson, stars of picture, headed the Hollywood contingent. Other film names included Mala Powers, Barbara Darrow, Gordon Scott, Jayne Mansfield and Rosemarie Bowe.

On the television front, personalities who arrived to cover the event included Steve Allen, Dave Garroway, Sheila Graham, George Fisher, Shirley Thomas. "Queen for a Day" and NBC and CBS newsreels also will be present for coverage.

Ike Asks

Continued from page 7

tell the American story to the remainder of the world, Eisenhower told Congress.

He said that in a later special message, he will specifically "recommend the establishment of a Federal Advisory Commission on the arts, within the Department of Health, Education and Welfare, to advise the Federal Government on ways to encourage artistic endeavor and appreciation."

This is in line with legislation proposed in recent Congresses, and already in the present one, for such a commission and for a national theatre and opera house to be built in Washington.

VARIETY BILLS

WEEK OF JANUARY 12

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (I) 11
Shiriee Emmons
George Sawtelle
William Upshaw
Edward Powell
Shellie Farrell
Eric Hutson
Clausons Famous Bears
Ramses
Rockettes
Corps de Ballet
Sym Orc

Palace (R) 12
Royal Rockets
Chet Clark
Freddie & Flo
Bob Hannon
Rigoletto Bros
M Nelson & B de Dove
Rowena Rollins
Marcelli & Janis

CHICAGO

Chicago (P) 12
Julius La Rosa
Kitty Kallen
Gary Morton
P Lawrence & M

AUSTRALIA

MELBOURNE

Princess (T) 10
Jean Sablon
Chris Cross
Guss Brox & Myrna
Ron Parry
3 Hellos
Irving & Girdwood
Eddie Lynn
Dale Gower
Show Girls
Dancing Boys
Dale Gower
Patricia Raye
Helen Stocks
Shirley Murphy
Jennifer Eddy
Eddie Edwards
Mel Clifford
William Eastham
Robert Herbert
Lewis Jacob

Tivoli (T) 10
Roy Barbour
T Fontane & K Vaughn
Margaret Brown
Julian Somers
Nina Cooke
David Eadie
John Bluthal
The Chadells
Arthur Gorman
Ian Field
Maureen Helman
Helen Walker
Jean Ross
Tivoli Celebrity S
Tivolovlies

PERTH

His Majestys (T) 10
Michael Bentine
Buck & Chic
2 Myrons
Seyler Heylen
Max Blake
Irene Bevans
Beryl Carline
James Blake
Phillip Edgley
Ronald Graham
A McLean
Val Coburn
Paula Cantello

SYDNEY

Tivoli (T) 10
David Hughes
Howell & Radcliffe
W Latona & Sparks
Francis Van Dyk
Jenny Howard
Jim Gerald
Ballerinas
Dancing Boys
Betty Linke
Billy Andros
Ronnie Shand
Robert Burns
Tom Toby
Dawn O'Connor
Wendy Burr

Cabaret Bills

NEW YORK CITY

BIRDLAND
Count Basie
Geo Shearing
Sarah Vaughan
Lester Young
Jimmy Rushing

Bon Soir
Tony & Eddie
Jimmy Daniels

Blue Angel
Orson Bean
Portia Nelson
Helen Halpin
Larks
Bart Howard
Jimmy Lyons Trio

Chateau Madrid
Ralph Font Orc
Maya Orc

Hotel Ambassador
Quintero Orc
Sarkozi Orc

Hotel Pierre
Marguerite Piazza
Stanley Melba Orc

Copacabana
Dennis Day
King Sis
Cerneys
Bob Sweeney
Peter Conlow
Jean Stevens
M Durso Orc
Frank Marti Orc

Gale's
Alan Gale
Jackie Heller
Warner & McGuire
Larry Foster
Teddy King Orc

No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hazel Webster

Hotel Plaza
De Marcos
Jenny Collins
Ted Straeter Orc
Mark Monte Orc

Hotel Roosevelt
Guy Lombardo Orc

Hotel St Regis
Billy Daniels
Georgette D'Arcy
Milt Shaw Orc
Ray Bari

Hotel Statler
T & J Dorsey Orc

Hotel Taft
Vincent Lopez Orc

Latin Quarter
Johnnie Ray
Wiere Bros
Chiquita & Johnson
Bas Sheva
Clarissa
Melodears
Harmoneers
Piroska
Art Waner Orc
B Hardwe Orc

Le Ruban Bleu
Julius Monk
Norman Paris 3

Little Club
L'Apache
Faconi
Jules Kutl
Rudy Timfield

Patio
Gleb Yellin Orc

Two Guitars
Kostya Polianshy
Misha Usdanoff
Lubov Hamshay
Allya Uno

Versailles
"Bon Voyage"
Paul Gray
Louise Hoff
Tommy Wander
Margaret Banks
Rosemary O'Reilly
Carl Conway
Betty Colby
Ann Andre
Rain Winslow
Danny Carroll
Danny Desmond
Don Dellair
Jim Sisco
Salvatore Gloe Orc
Panchito Orc

Viennese Lantern
Helene Aimee
Dolores Perry
Bela Blizony
Ernest Schoen
Paul Mann
Charles Albert

Village Barn
Hal Graham
Senna & Gyle
Jack Wallace
Givens & Ferris
Mary Ellen Trio
Larry McMahan
Piute Pete

Waldorf-Astoria
Dinah Shore
Nat Brandwynne
Mischa Borr

Village Vanguard
Stan Freeman
Sylvia Syms
C Williams Trio

CHICAGO

Black Orchid
Robert Clary
Mello-Larks
Naomi Stevens
Rudy Kerpays Duo

Blue Angel
"Calypso Jamboree"
Phyllis Branch
Count Daville
Lady Tina
Joe-a-bodi Ders
Al D'Lacy Quintet

Blue Note
Stan Getz Quartet
Herb Taylor Trio
Lou Levy

Chez Paree
George Jessel
Joyce Bryant
Terry Sisters
Brian Farnon Orc

Cloister Inn
Laurie Allyn
Ralph Sharon
Ace Harris
Dick Marx
Johnny Frigo

Conrad Hilton
'Skating Stars'
Margie Lee
Cathy & Blair
Shirley Linde
Weidemanns
Polo
Perky Twins
Jimmy Caesar
Eileen Carroll
Ray McIntosh
B Deares & Dons
Frankie Masters Orc

Palmer House
Los Chavales de Espana
Trini Reyes
Empire Eight
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Manuel Capetillo
Chandra Kaly
F Martin Orc

Band Box
Mickey Katz
Larry Green Trio

Bar of Music
Alice Tyrrell
Dave Gardner
Kenny Pierce
Gerri Gallan Orc

Biltmore Hotel
Sue Carson
Gal. Gal. Cheerleaders (5)
Villenaves (2)
Hal Derwin Orc

Ciro's
Will Mastin Trio
Trio Gypsy
Dick Stabile Orc
Bobby Ramos Orc

Charley Foy's
Carl Ravazza
Tommy Dugan
Charley Foy
Mary Foy
A Browne Orc

Crescendo
L Armstrong Orc

Mocambo
Billy Ward's D
Paul Hebert Orc.
Joe Castro Four

Moulin Rouge
Frank Libuse
Margot Brander
Szonys (2)
Miss Malta & Co
Doubledaters (4)
Mme Ardelty
Jery LaZarre
Ffolliot Charlton
Tony Gentry
Gaby Wooldridge
Luis Urbina
Eileen Christy
Bob Snyder Orc

Statler Hotel
Ella Logan
Skinnay Ennis Orc

LAS VEGAS

Flamingo
Tony Martin
Goofers

Sands
Lena Horne
G Tapps Dncrs

Desert Inn
Jimmy Durante

Last Frontier
Xavier Cugat
Abbe Lane
Sheeky Greene

Thunderbird
Polly Bergen

El Rancho Vegas
Sophie Tucker

MIAMI-MIAMI BEACH

Clover Club
Sherry Britton
Luis Torrens
Baron Buika
Betty Ford
Tony Lopez Orc
Selma Marlowe Line
Woody Woodbury

Latin Quarter
Betty & Jane Kean
Yvonne Menard
Stuart Morgan 3
Kathy Barr
Ray & Gomez
Renita Kramer
Lucien & Ashour
"Excess Baggage"
Ralph Young
Gaby Bruyere
Lee Sharon
Arne Barnett Orc
Mandy Campo Orc
J Renard Strings

Leon & Eddie's
Lois De Fee
Toni Kaye
Rose Ann
Rita Marlow
Charlotte Watere

Nautilus Hotel
Jackie Miles
D'Orsay Duo
Antone & Ina
Sid Stanley Orc

Black Orchid
Jo Thompson
Richard Cannon
Count Smith

Bans Souci Hotel
Joel Grey
Sacasas Orc
Ann Herman Ders

Saxony Hotel
Ted Lewis & Co
Frank Stanley Orc
Tano & Dee
Nirva
Freddy Calo Orc
Johnny Silvers Orc
Frank Stanley Orc

Bombay Hotel
Phil Brito
Nelida
Peter Mack
Sandra Barton

Johnina Hotel
B S Pully
Sam Bari
Harry Rogers Orc
Bobbie Lynn

DiLido Hotel
Bea Kalmus
Cross & Dunn
Wally Wanger Line
Fausto Curbelo Orc

Vanity Fair
Pat Morrisey
Havana Cuban Boys
3 Topes
Jerry Brandow

Club 22
Paula Watson
Three Peppers

Bar of Music
Bill Jordan
Hal Fisher
Beth Chalfin
Harvey Bell
Fred Thompson

Isle De Capri
Ruth Wallis
The Nitwits
Wally Hankin Orc

Copa City
Mae West
Tony Dexter
Richard DuBois
Louise Beavers
Eileen O'Dare
Doodles & Skeeler
June Taylor Line
Red Caps
David Tyler Orc

Fontainebleau
Patti Page
Lecuana Cuban B
La Plata Sextette
Val Olman Orc

Beachcomber
Lenny Kent
Novelites 3
Kaye Ballard
Norman Brooks
Winged Victory C
Jesse, J & Jackson

Casablanca
Billy Daniels
Myron Cohen
Kramer Dancers
Jacques Donnet Orc

Balmoral Hotel
Kay Thompson
Jack Whiting
Emil Coleman Orc

The Spa
Sammy Walsh
Preacher Rollo 5

Ciro's
The Treniers

Vagabonds Club
Vagabonds 4
The Dunhills
Martha Bentley
Charlie Farrell
Frank Linale Orc

RENO

Mapes Skyroom
Happy Jesters
Ryan & McDonald
Donn Arden Skylets
E Fitzpatrick Orc

New Golden
Gaylords
Yonely
Tommy Conine
Will Osborne orc

Riverside
Romo Vincent
Barry Sisters
Rudy Horn
Starlets
Bill Clifford orc
Betty Joyce

HAVANA

Tropicana
Tex Mex
D'Ruff
Leonela Gonzalez
Henry Boyer
M A Blanco
Tropicana Ballet
Solera Espana Orq
A Romeu Orq
Senen Suarez Orq

San Souci
Carmen Amaya
Olga Chaviano
Chas Chase
Aurora Roche
Rivero Singers
Juana Bacallao
Ray Carson
R Ortega Orq
C Rodriguez Orq

Montmartre
Alba Marina
L Dulzaides Q
Piney & Rolando
Ivette de la Fuente
Zenia
Martha Veliz
Monseigneur Orq
Montmartre Ballet
Casino Playa Orq
Fajardo Orq

NEWPORT, KY.

Beverly Hills
Beverlee Dennis
3 Rockets
Stan Kramer & Co
E Lindsay Dncrs
Dick Hyde
G Benedict Orc
Jimmy Wilbur Trio
Larry Vincent

1956 Conventions

Continued from page 1

together in time as possible. The commentator pointed out that in '52 it took television $750,000 to construct the special facilities necessary for televising a convention, and that it should cost even more in '56. (Special facilities, over and above ordinary tv installations, mean outfitting the convention hall with the proper equipment, also setting aside rooms for interviews and the like.) Henry declared that if the Republicans and Democrats hold conventions in different cities (and there is no agreemnt for '56 disallowing this) it would cost the tv industry a minimum of $1,500,000 to set up installations. And once setting the convention spot, it's desired that the two political parties hold meets closely in time so that rentals and maintenance on equipment won't run too high. Tentative plans now call for about a two-week spread between conventions.

Aware that tv will play okay role in influencing the election of the next President, convention planners have promised to consider Henry's advice before making final decisions.

It's felt here in the capital that the reason for both the Democrats and Republicans moving their convention dates to late August and September, instead of the earlier summer slots they've held heretofore, is to make as much capital of wide tv coverage closer to the actual election. New time situation is expected ease stumping by presidential candidates.

In addition to chairman Henry, the new Convention Committee of the Radio-TV Correspondent's Gallery has William Shadel, CBS, as vicechairman; and as committeemen G. W. Kingsbury, WWL, Cincy; William Higgenbotham, UP Press Films; Joseph McCaffrey, McCaffrey Reports; Harold McGrath and Robert Menaugh, superintendents of the radio-tv galleries of the Senate and House, respectively.

During the 1948 presidential conventions tv was used for the first time. However, it was still radio's show since sight-and-sound was offered on a limited hookup under Life mag sponsorship.

Metro Takes

Continued from page 5

hemisphere rights in return for an assurance that every effort would be made to obtain major distribution. The second Minter production, "Our Girl Friday," landed at 20th. The third, "Grand National Night," has been taken on by Allied Artists. This leaves "Dance Little Lady" to find its distribution groove. Negotiations for the Renown trio were conducted by Richard Gordon, prez of Renown Pictures of America, and Richard Brandt, Trans-Lux topper.

The last time Metro took on an outside production for U. S. distribution was when it acquired "From Main Street to Broadway." Before that, it had "Pandora and the Flying Dutchman," which starred Ava Gardner, a Metro contract player.

No Perfect Studio

Continued from page 1

that they are far from being the answer.

As I visualize the prefect tv theatre studio which I believe would overcome these problems, I see a studio built as a theatre with the control rooms on the sides and the audience seats running all the way back into the house but at enough elevation so that the people could see the stage as well as the large screen. In its natural and correct place would be the orchestra pit as conceived many many years ago. However this pit would be constructed in a modern manner and with our modern electronic sound requirements in mind.

Cueing 'Em In

This orchestra pit or a better name would be orchestra shell, should be deep enough and large enough to keep the music from entering the boom mikes by virtue of the fact that the proper acoustical treatment and also enough width would be provided to enable the audio man to mike and control the music at all times. At the same time the conductor should be elevated to enable him to be in control of all the elements as far as cueing entrances and conducting musical numbers that require personal contact, (arias, etc.). This pit or shell would be to a certain degree back under the performer's stage. However it must be and can be designed carefully to get the proper sound values. Speakers could be set up in the deeper staging areas so the people working in those areas could always hear the music.

This theatre studio would do all the things I'm sure everyone would like but are unable to attain with the present setup. Namely, allow the comedians (or other performers) to see and be seen by the audience, allow the conductor to be in control of all situations and above all allow the proper mixing of voice and music with no confused sound and finally and just as important if not more so from a musical director's standpoint, enable us to have music sound as well on tv as it does on radio, records or films, short of prerecording.

OBITUARIES

CHARLES V. YATES

Charles V. Yates, 52, an independent agent for many years, died Jan. 9 at Palm Springs, Cal.

Further details in vaude section.

SETH ARNOLD

Seth Arnold, 70, vet actor, died Jan. 3 in New York. Arnold, who began his stage career in 1901 with the Castle Square Stock Co. in Boston, was born in London of American parents. After serving in World War I, he became a legit director, staging shows in Boston, Chicago, St. Louis and Jersey City. His activity in the theatre covered a half-century.

After a period of directing, Arnold returned to acting in 1927, appearing on Broadway in "The Arabian Nightmare." This was followed by appearances in "Quicksand" (1928), "Steel" (1931), "Mourning Becomes Electra" (1932), "Pursuit of Happiness," "Tommy" and "Unto the Third" (1933), and "Symphony" and "Ah, Wilderness" (1935).

Arnold was seen in 1939 with Helen Hayes in "What Every Woman Knows" and also performed with the actress in "Harriet" in 1943. Other plays in which he was cast included "Conquest," "Clash By Night," "Last Stop," "A Place of Our Own," "A Joy Forever," "I Like It Here" and "Year's Ago." After a few years in Hollywood, he returned to Broadway in 1950 in "Arms and the Girl."

Surviving are his actress-wife, professionally known as Laurie McVicker, and four sisters.

H. TED ROUTSON

H. Ted Routson, 56, Baltimore film house manager, died Jan. 3 in that city of double pneumonia complicated by a heart condition. Born in Waynesboro, Pa., he was active as a youth there in amateur theatricals with the late Tom Brenneman. After serving in World War I, he toured with several indoor circuses and was seen on the road in "Two Black Crows."

In 1931, he joined the I. M. Rappaport film chain as manager of the Keswick Theatre in suburban Philadelphia. Subsequently when the Rappaport operation was moved to Baltimore, Routson became manager of the Hippodrome, then a combo vaude and pix house. In this post he was responsible for juvenile talent shows on Saturday mornings that became a Baltimore institutin during the '30s and the early '40s.

In 1945, due to failing health, Routson switched to managerial duties at the Little, a small art theatre operated by Rappaport. In 1952, moved to the Schwaber chain and became manager of the Playhouse, a post he held at the time of his death.

ANNETTE MILLS

Annette Mills, 60, oldtime variety artist and more recently creator of one of Britain's best known tv puppets, "Muffin the Mule," died Jan. 10 in London. She introduced the novelty song and dance, "Boomps-a-Daisy," which brought her back to the stage as a singer after an accident to one of her legs in 1930 had ended her dancing career. The dance was used in the 1939 edition of "Hellzapoppin'," at the Winter Garden in New York.

During the second World War Miss Mills composed a popular British marching song, "Adolf," a musical dig at Hitler. Afterwards she became a tv entertainer singing children's songs on a puppet show, also being the voice of "Muffin the Mule." With her husband, Robert Seile, she formed an internationally known dance team 25 years ago. Her brother is film actor John Mills.

CARRIE BRIDEWELL

Mrs. Carrie Bridewell Benedict, 75, actress and former opera and concert contralto, who performed professionally as Carrie Bridewell, died Jan. 6 in New York. A protogee of Polish soprano Marcella Sembrich, she sang in opera houses in London, Vienna, Dresden and Breslau.

Miss Bridewell made her debut in 1900 at the Metropolitan Opera in Mozart's "The Magic Flute." At the Met she sang 10 different roles and appeared in its premiere of Ernest Reyer's "Salammbo." After World War I she was seen in "Music in the Air," "Storm Over Patsy," "Far Off Hills," "Moon Over Mulberry Street" and "The Children's Hour," among other plays.

Her road appearances included "Tobacco Road," "George Washington Slept Here," "Night Must Fall," "My Sister Eileen," "Lilliom" and "I Remember Mama." On television she was seen in "Studio One," "Mr. Peepers," "Suspense," "Big Town," "Medallion Theatre," "Man Against Crime," "Danger" and "Lux Video Theatre."

A brother survives.

GRACE LAIR

Mrs. Grace Gaylord Rebeck, who once acted in silent films and sang on the concert stage under the name of Grace Lair, died Jan. 5 in Cleveland. After her first marriage she formed and managed the musical Gaylord Trio, consisting of herself, and daughters, Gayle and Gloria Gaylord, who later added Jack Walton to the act. It toured the Keith-Albee circuit, appeared several months with Jack Hylton's orch in London and played niteries before breaking up. During her early career Mrs. Rebeck was the original Miss Coca-Cola girl of that company's advertisements.

Surviving are her second husband, Steven Rebeck, her three daughters, Gayle Gaylord, Mrs. Gloria Abbey, Mrs. Carol Evans, a son, four sisters and a brother.

FRANCIS LAIDLER

Francis Laidler, 87, impresario known as the "King of Pantomime," died in Bradford, Eng., Jan. 6 after a short illness. For over 50 years he staged traditional pantomimes in theatres in London and the English provincial cities.

Laidler began life as a theatre clerk. Up to his last illness he had staged more than 250 pantomimes, many in Leeds and Bradford. He had a custom of always making one personal appearance in each of his pantomimes. In "Aladdin," for example, he would put on Abanazar's cloak and go on the stage for a few minutes to speak some lines he had penned.

His wife survives.

RAYMOND A. BEALL

Raymond A. Beall, 55, Dallas ad agency owner, died Jan. 5, in that city. He was Metro's regional publicity director there from 1925 to 1929, when he joined Interstate Theatres as ad director.

During World War II Beall was assigned to the film industry by Interstate to direct publicity in the Third, Fifth and Victory War Bond campaigns. He won several achievement citations from the Treasury Dept. for his work in those drives. He formed his own agency in 1949.

Surviving are his wife, a son and a sister.

LEON DODD

Leon Dodd (Leonard Dodwell), 56, comedian and producer, died Dec. 7 at Whitley Bay, Eng. He toured and produced his own shows from 1924, when he was one of Britain's youngest theatrical pro-

(Continued on page 75)

IN LOVING MEMORY OF

ALLEN T. SPARROW

January 14, 1951

JIMMIE, ALLYN and BOYD

IN MEMORY OF

WILLIE HOWARD

April 13, 1886 — Jan. 12, 1949

EUGENE, SAM and CELIA

IN MEMORY OF

Henry Berlinghoff

Jan. 10, 1954

ANTA Album Closed-Circuit Feed To Film Houses on Straight Rentals

Realtor-producer Roger L. Stevens and City Investing Co. topper Robert W. Dowling have put up $100,000 as a guarantee for the proposed joint ANTA-CARE closed-circuit theatre telecast of the ANTA Album. The Stevens-Dowling coin is being placed in escrow to be used as an emergency fund in case ANTA and CARE cannot meet their final payments for rental of houses with theatre tv installations.

Under the arrangement with exhibitors, ANTA and CARE are renting the theatres on a four-wall basis. The sponsoring orgs, in addition, will foot both the long line and local loop costs. The theatres have worked out a liberal payment plan with the non-profit groups since the event is in the nature of a charity event. At the signing of a contract with a theatre, ANTA and CARE will pay 10% of the rental price, with 40% due a week before, and the final 50% being paid from receipts after the event. The $100,000 will serve as protection for exhibitors should the ANTA Album fail to come up to expectations as a b.o. attraction. The rental price for each theatre depends on size and location of the house.

The existence of the Stevens-Dowling "emergency" fund was denied by Williard Swire, national director of ANTA, but it was confirmed by another spokesman identified with the closed-circuit project. The initial 10% and 40% payments are being made by CARE.

Originally scheduled for a February date, the closed-circuiting of the Album has now been set for March 2 at 10:30 p.m. est. A lineup of 46 theatres is anticipated. CARE, which is handling the business end of the deal, has already made line reservations with the American Telephone & Telegraph company.

On the basis of the expected hookup, ANTA and CARE are eyeing a gross of $600,000, with the take after expenses being split down the middle. Local CARE offices will supervise the sale of tickets which are priced at $10, $6 and $4. Should there be a box-office sale, the men behind the wickets will have to be members of the Treasurers and Ticket Sellers Union (IATSE). Deals have also be concluded with all the other theatrical unions.

ANTA and CARE are hopeful that the ANTA Album will be an annual closed-circuit event. A five-year joint sponsorship arrangement has been concluded.

The Album will originate from the Adelphi Theatre, N. Y., with a Dumont crew handling the telecasting.

All Tied Up

With name legit directors in almost as frantic demand as name playwrights, it has remained for realtor-producer Roger L. Stevens to come up with the ingenious device for keeping a string on a hot stager. Stevens has arranged office space for Elia Kazan in the Galety Theatre Building, N. Y. Property is owned by City Investing Co., of which Stevens is a board member and substantial stockholder.

Stevens denies gossip in the trade to the effect that Kazan is getting the office space rent-free, but doesn't reveal how much the rental is. Stevens is a member of the Playwrights Co., and is partnered with producer Robert Whitehead and City Investing president Robert W. Dowling in Producers Theatre. Kazan is lated to stage the new Tennessee Williams play, "Cat on a Tin Roof," which the Playwrights Co. is in line to produce.

Danzinger Bros., Biddle, Sampson & Fields Plan B'way-London Producing

An international organization has been formed for the production of plays on Broadway and in London. Outfit, which will headquarter in New York, was established recently by Edward J. and Harry Lee Danzinger, Nicholas Duke Biddle, Frank Sampson and William Fields.

The Danzinger brothers and Biddle are partnered in a film-tv production firm in London, while Sampson is a onetime legit manager, b.o. treasurer and leader of Tammany Hall, and Fields is pressagent for the Playwrights Co. Besides being partnered, Fields will also handle publicity for the operation.

Harry Danzinger and Biddle have conferred with Roger L. Stevens of the Playwrights regarding the London presentation of that company's various productions, of which "Tea and Sympathy" and "Bad Seed" are current. Danzinger, who had been in New York for the Christmas-New Year's holiday planed back to London, Jan. 4. In New York he also huddled with Marc Connelly regarding a London production of a new play by the latter. Sampson follows Danzinger to London via boat tomorrow (Thurs.).

BBC Telecast Revives 'Gillian' Interest; Pic Deal, B'way Prod. Pend

Sock reception accorded a BBC television production of "Waiting for Gillian" has reactivated interest in the Ronald Miller play, which had a brief London run last spring. Alexander Korda and M-G-M are dickering for the film rights and there is renewed prospect of a Broadway production.

The play, adapted from Nigel Beichin's novel, "A Way Through the Wood," preemed at the St. James' Theatre, London, last April. The video presentation, an expansion of the legit version, was given a repeat performance over the BBC after the favorable initial airing.

"Gilllian" was done in the West End by Laurence Olivier Productions, Ltd., by arrangement with Broadway producers Albert Selden & Morton Gottlieb. Latter duo still hold the American legit rights and have been negotiating with Joan Fontaine to appear in a contemplated Broadway production next season.

CONNIE BENNETT OPENS SEASON AT PALM BEACH

Palm Beach, Jan. 11.

The Palm Beach (Fla.) Playhouse will open Jan. 31 for its fourth season, with Constance Bennett and Tod Andrews in "Sabrina Fair" as the initial production. Billie Burke in Irving Phillips' new comedy, "Mother Was a Bachelor," will be the second bill.

Other productions scheduled during the 10-week season include Jan Sterling in "Saint Joan," Jessica Tandy and Hume Cronyn in "Fourposter" and Brian Donlevy in "A Slight Case of Murder." Paul Crabtree, producing-director of the Playhouse, hopes to try out at least one other new play during the Palm Beach season.

Messmore Kendall, Jeremiah D. Maguire and Mary Howes are the directors of the operation. Staff members for the season include Ralph Lycett, publicity and subscription; William Dempsey, business manager; David Fulford, assistant director; James Gildersleeve, production manager; Paul Berteisen, scenic designer; Lorraine Hansberry and Dorothy Kroetch, boxoffice treasurers.

The Playhouse seating capacity is an even 500. A revolving stage was installed last season, and this year a new ventilating system has been added. Performances are Monday through Saturday evenings, with Wednesday and Saturday matinees.

A subscription campaign gets underway Jan. 17 under the direction of Lycett. Socialite George Vigouroux Jr., has been appointed general subscription chairman of a 200-member committee.

Donald Cook Raising Money for 'Champagne'

Donald Cook, who'll co-star in "Champagne Complex" with Peggy Ann Garner, is apparently associated in the production of the Leslie Stevens comedy. Although Gayle Stine has solo producer billing, Cook is personally soliciting backing for the presentation, due on Broadway early this year. Three-character one set play is being capitalized at $60,000 and is budgeted to break even at about $12,000.

"Complex" was originally tried out last summer at the Bucks County Playhouse, New Hope, Pa., under the joint sponsorship of Miss Stine and Alex Cohen, with a subsequent Broadway production planned. Move to the Main Stem was put off, with script undergoing a complete rewrite by Stevens.

Swann Shutters Balto Stock Co.

Baltimore, Jan. 11.

Don Swann Jr. will fold his winter stock operation at the Hilltop-Parkway Theatre next Sunday (16). Producer is calling it quits midway during his second season because of declining grosses.

Receipts have fallen below the initial season's moderate totals and were consistently under the break-even mark. Windup production is "The Feminine Touch," a new musical by G. Wood and Ken Welch, currently in its second week.

Swann leased the former Loew's film house from Morris Mechanic, owner of the Ford's Theatre here. Property will presumably be placed on sale as it was before Swann leased it. Producer's strawhat operation at Lutherville, Md., the Hilltop Theatre, is slated to reopen May 23.

WOOLF BOWS TO EQUITY; ON REGULAR CONTRACT

Stanley Woolf has backed down on his threat to go non-Equity. Unable to get concessions from the union, the producer is sending out his touring companies under a regular production contract.

Equity had withdrawn concessions granted the road producer last November after studying operational figures submitted by him. At that time Woolf said he would send out non-Equity companies because of the union ruling.

Under his present contract, the only concession given the producer is for stage managers to double in small roles. Previously Woolf had been permitted to pay a $90 minimum to actors instead of the regular $120 road scale. Stage managers employed at the regular $175 minimum were permitted to double as performers, and no understudies were required.

Woolf, whose troupes travel under the billing of the Civic Drama Guild, currently has two productions playing non-UBO routes. They are "Fourposter" and "Vagabond King." Anne Martin and Robert Van Hooten are in the former presentation. Besides touring shows, producer also plays summer resorts with a number of units.

Felds' 3-Year Renewal For D.C. Amphitheatre

Washington, Jan. 11.

Feld Bros., who operated the Carter Barron Amphitheatre for a successful 12-week summer season in 1954, have signed a contract with the National Capital Parks to run the fresh air theatre for three more years. They reportedly have also signed with the theatrical labor unions for the same period of time.

Opened originally to present a historic pageant, "Faith of Our Fathers" in connection with the 150th anniversary of D. C., the amphitheatre was operated in 1953 by Constance Bennett, who offered a summer of top musical revivals. The Felds got it last year and offered a variety of amusements, ranging from symphony concerts and Gilbert and Sullivan to the Jose Greco dancers, the musical comedy "Golden Apple" and an ice show.

B'way in Rash of Pronto Payoffs; 3 New Shows in Black, 4 More Due

By JESSE GROSS

It's a big season for quick Broadway payoffs. To date, three shows have moved into the black in record time, while another four are also headed for rapid returns. Former category includes "Tender Trap," "Rainmaker" and "Boy Friend," while latter quartet comprises "Fanny," "Quadrille," "Bad Seed" and "Mrs. Patterson."

Capitalization on these productions ranges from $75,000 to $275,000. Top-budgeted entry is "Fanny," starring Ezio Pinza and Walter Slezak. Produced by David Merrick & Joshua Logan, the musical has been playing to the standee limit since its Nov. 4 opening at the Majestic Theatre and is currently sold out until next June.

According to a Nov. 27 accounting, "Fanny" needed $254,203 to recoup. Operating at a phenomenal weekly profit of nearly $20,000, the Marcel Pagnol-S. N. Behrman-Logan-Harold Rome show should hit paydirt during its 17th week, ending Feb. 17. Backers have already received a 20% return on their investment.

"Quadrille," as of a Dec. 18 accounting, had $20,544 to recoup on a $75,000 investment. Up until the week ending Dec. 25, the Noel Coward comedy, starring Alfred Lunt, Lynn Fontanne, Edna Best and Brian Aherne, had been doing capacity biz for a weekly profit of around $4,500-$5,000.

If receipts remain healthy, production may pay off at the end of this week or next, its 11th and 12th, respectively, at the Coronet Theatre. One-third of the John C. Wilson-H. M. Tennent production's $75,000 stake has already been returned to the backers.

"Seed," currently in its sixth week at the 46th Street Theatre, may pay off during its 10th week, ending Feb. 12. Playwrights Co. production, starring Nancy Kelly, has already returned 20% to in-

(Continued on page 71)

Wanna Start a Riot?

When "Wonderful Town" opened in Chicago last spring, Claudia Cassidy not only gave Carol Channing a personal rave review in the Tribune, but also followed up with a Sunday column of superlative personal praise. Several days later the star met an old friend, a Tribune executive, and asked his opinion on whether she should write the sheet's critic a note of acknowledgment.

"I'm terribly grateful and I'd like to express my thanks," Miss Channing explained; "what's the precedent?"

Knowing Miss Cassidy's reputation as a tough critic as well as any actor does, the Trib exec laughed, "There is no precedent. It's never happened before."

'Go Home!' Sez Boston Catholic Editorial On 'Naughty' Twofer Shows

Boston, Jan. 11.

"Go Home!" was the heading over an editorial last week in The Pilot, local Catholic weekly, rapping the current season trend of plugging "so-called naughty" legit shows with ads more suggestive than in actuality.

Although the piece mentioned no names, it was apparently inspired chiefly by the ballyhooing of "Models in Season," which played a brief engagement at the Majestic Theatre, after the usual lurid ad and poster campaign and distribution of a flood of two-for-one ducats.

Lambasting the practice of sending twofer coupons and circulars to local schools, the editorial stated, "What is shocking is to discover that many local highschools receive this literature with all its suggestive references as if young people of highschool age are or should be interested in this sort of trash. We know of several parochial schools whose religious superiors have received such advertisements with the suggestion that they pass on the material to their charges.

"It is hard to imagine a situation more insulting and in its own way callous. With all the talk about juvenile delinquency, it might be time to read a lesson to these promoters and do all that we can to make their visits in our city a financial flop."

"Models in Season," after being severely panned by the critics, folded here Jan. 1, abruptly ending its scheduled tour. Last fall, "Getting Gertie's Garter" played the Majestic on twofer and a come-on ad basis, and several other similar shows had local runs in recent seasons.

ACTORS STILL ACTORS, EVEN THO AT LIBERTY

A precedent-making decision by the N. Y. State Unemployment Insurance Appeal Board permits actors to refuse non-acting jobs without becoming ineligible for unemployment insurance benefits.

Case that prompted the Appeal Board decision pertained to John Martone, a professional actor, who lost his unemployment insurance benefits after refusing a job as a typist, a position he had previously held for 32 weeks. Herman E. Cooper, Actors Equity attorney, in a hearing before the Appeal Board, argued that to disqualify the actor for unemployment benefits would seriously discourage actors from remaining in the theatre and would also penalize performers with other occupational skills and favor those with no sueh abilities.

The Appeal Board decided in favor of the actor, citing that one of the purposes of the Unemployment Insurance Law is to protect acquired skills and preserve occupational prestige. The Industrial Commissioner has not yet decided whether to appeal the ruling or accept the decision as the definite interpretation of the Unemployment Insurance Law of N. Y.

Zetterling's 'Samarkand' Contract Claim Going To Equity Arbitration

Claiming she was dropped from "Tonight in Samarkand" despite a run-of-the-play contract, Mai Zetterling has taken her case to Actors Equity, and the issue will probably go to arbitration. The Swedish-born London film-legit actress' contract reportedly called for script approval, and when changes were made without her okay she exited the show.

Equity intervened and, after discussions with the aetress and producers Bruce Becker and Robert Ellis Miller, it was agreed that Miss Zetterling should return to the cast, according to a union rep. However, the star wasn't taken back, but the producers engaged Felicia Montealegre as replacement.

Under Equity rules a performer with a run-of-the-play contract, when let out of a show, is entitled to financial compensation for the run of the production, until the official end of the season, May 31.

Morehouse Shifting Beat to Colorado Spgs.

Ward Morehouse, drama columnist of the North American Newspaper Alliance, moves to Colorado Springs end of next week as Sunday review editor and columnist of the Colorado Springs Free Press. He'll edit the Sunday amusement and art section and write a three-times-a-week column on the editorial page, also continuing his syndicated column for NANA.

His wife, Rebecca Franklin, has resigned as contributing editor of Time mag to accompany him, and plans to do freelance writing in Colorado Springs. However, the couple intend to make frequent visits to New York and Morehouse will probably continue his extensive travels.

Until several months ago, Morehouse was drama columnist for the N. Y. World-Telegram & Sun, shifting to that sheet when it purchased the old N. Y. Sun, for which he wrote a Broadway drama column for many years.

Chi Rediscovers Star's B.O. Draw As Name Shows Perk Local Season

By FARRELL DAVISSON

Chicago, Jan. 11.

Importance of star names to touring plays is being underscored again here with three shows apparently settled down for comfortable runs. Not since the 1951-52 season have prospects been so good for simultaneous runs by three productions.

By recent Chicago yardsticks, a tenancy beyond the 13-week mark ranks as major accomplishment. If, as apparently likely, the current trio holds intact into the summer slump, the 1954-55 season will go down as one of the most successful by boxoffice standards in the post-war years.

Bellwether, of course, is "King and I" in its eighth week at the Shubert, where advance orders are said to total over $150,000, roughly the same amount as the pre-opening sales. Also holding up is "Oh Men, Oh Women," now in the sixth frame at the Harris with a run of some proportion seemingly assured.

Less secure for the future, with only a minimum advance, is the Erlanger's "Fifth Season," currently in its ninth week. But organizational and party bookings are helping it stay in the black.

In each case, there are names of some boxoffice stature bearing star billings. Yul Brynner and Patricia Morison head "King," with Chester Morris and Joseph Buloff topping "Season," and Ralph Bellamy with "Oh Men." In this midwest center, with its conventioneer and tourist draw from the hinterlands, it's frequently the Star's name rather than the play itself that's the saleable point of reference for the ticket buyers.

In the case of Bellamy, and to a lesser extent, Chester Morris, the television influence is at work. Former's tv film series, "Man Against Crime," is still playing throughout the midwest as a rerun entitled "Follow That Man." That, rather than the actor's Hollywood background, is figured why boxoffice men at the Harris often get queries about "that Ralph Bellamy play."

While "King," with its Rogers & Hammerstein identity, is an established "name" itself, the boxoiffce value of Brynner's association is sufficiently strong to cause worry about the effects of a replacement when he bows out March 19 or 26 for a film commitment.

Operating Statements

CAN-CAN

(As of Nov. 27, '54)

Original capital (repaid)	$300,000
Gross, last 4 weeks	190,100
Profit, same period	40,418
Total net profit to date	580,849
Distributed profit	474,547
Cash reserve	25,000
Bonds, deposits, etc.	32,695
Balance	48,607

(Note: The Feuer & Martin production paid another $50,000 dividend last week, bringing the total distribution to $524.547, of which the backers' share is $264,547, or 88% profit thus far on their $300,000 investment.)

SEVEN YEAR ITCH

(As of Dec. 4, '54)

Original capital (repaid), $60,000

Gross, last 5 weeks, B'way, $98,514.

Profit, same period, B'way, $14,238.

Gross, same period, tour, $91,655.

Profit, same period, tour, $3,747.

Total net profit to date, $629,175.

Distributed last week, $17,740.

Total distributed profit to date, $574,746.

Cash balance available, $8,953.

RAINMAKER

(As of Dec. 18, '54)

Original investment, $75,000.

Gross, last 3 weeks, $52,754.

Operating profit, same period, $5,321.

Unrecouped costs to date, $38,655.

Cash available, $24,468.

Other assets, $11,877.

(Note: The above excludes $38,600 received by the production as its share of the initial $100,000 payment on a $350,000 film sale to Hal Wallis and Joseph Hazen.)

Attention Firemen

Because the program of "Saint of Bleecker Street," at the Broadway, N. Y., contains the plot of each scene, members of the audience frequently light matches during scene shifts to read the notes. Management apparentiy hasn't alerted ushers to the dangers invoived.

Fire Department inspector, assigned to look out for just such violations, seemingly hasn't noticed.

R&H Festival At St. Loo Muny

St. Louis, Jan. 11.

A six-week Rodgers and Hammerstein festival, including four musical hits, will climax the 37th annual season on the Municipal Theatre in Forest Park next summer.

The festival will open with a week's presentation of a revised version of the R&H concert program comprising song hits from their shows. Then "Carousel," "Allegro" and "The King and I" will each have a week's run, with a two-week stand of "South Pacific" as the finale. "Carousel" was presented in the alfresco theatre in 1950 and is the only one of the four done outdoors here.

The local edition of "King and I" will be the only one besides the current touring production starring Yul Brynner and Patricia Morison.

'Hearts' Dropped $33,424 On $60,000 Investment

"King of Hearts," Elaine Perry's production of last season, lost $33,424. Return of $24,000 was made last week to the backers of the $60,000 venture, with $2,076 available for future distribution.

According to a Nov. 27 accounting, the gross for the show's last four weeks at the National Theatre, N.Y., was $54,793. Operating profit for the period was $2,774, plus $900 stock royalties. Closing expenses totalled $2,257, leaving a net profit of $1,417 for the period covered. Amount of capital available at closing was $26,576, less $500 undistributable British rights.

The Jean Kerr-Eleanor Brooke comedy, which starred Donald Cook and Jackie Cooper, had a Broadway run of 35 weeks, originally bowing at the Lyceum Theatre and then moving to the National. A contemplated tour, slated to begin at the Selwyn Theatre, Chicago, under Theatre Guild subscription, was cancelled.

Shumlin Options 'Ice'

Herman Shumlin has optioned for production next season a three-character comedy, "Love on Ice," by Alexander Greendale.

Current London Shows

London, Jan. 11.

(Figures denote premiere dates)

Airs Shoestring, Royal Ct. (4-22-53).
All For Mary, Duke York (9-9-54).
Beatrice Lillie, Globe (11-24-54).
Bell, Book, Candle, Phoenix (10-5-54).
Book of Month, Cambridge (10-21-54).
Both Ends Meet, Apollo (6-9-54).
Boy Friend, Wyndham's (12-1-53).
Can-Can, Coliseum (10-14-54).
Crazy Gang, Vic. Pal. (12-16-54).
Dry Rot, Whitehall (8-31-54).
Glass Clock, Aldwych (1-3-55).
Happy Holiday, Palace (12-22-54).
Hedda Gabler, Westm'ster (11-29-54).
Hippo Dancing, Lyric (4-7-54).
Intimacy At 8:30, Criterion (4-29-54).
Joyce Grenfell, St. Mart. (6-2-54).
King and I, Drury Lane (10-8-53).
Manor of Northstead, Duchess (4-28-54).
Matchmaker, Haymarket (11-4-54).
Mousetrap, Ambas. (11-25-52).
Old Vic Rep, Old Vic (9-9-54).
Party Spirit, Piccadilly (9-23-54).
Relations Apart, Garrick, (8-3-54).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Simon & Laura, Strand (11-24-54).
Spider's Web, Savoy (12-14-54).
Talk of Town, Adelphi (11-17-54).
Teahouse Aug. Moon, Her Maj. (4-22-54).
Wedding in Paris, Hipp. (4-3-54).
Witness Prosecution, W. Gard. (10-28-53).

SCHEDULED OPENINGS

Sholom Aleichem, Embassy (1-11-55).
Night of Bell, New Theatre (1-12-55).
Rules of Game, Arts (1-13-55).
Wren's Nest, Richmond (1-17-55).
Richard II, Old Vic (1-18-55).
Blame Adam, New Lind. (1-31-55).

CLOSED LAST WEEK

I Am a Camera, New (3-12-54).
Pay the Piper, Saville (12-21-54).
Sabrina Fair, Palace (8-4-54).

Brooks Buys Beaton's Costumes from 'Portrait'

Costumes from "Portrait Of A Lady," designed by Cecil Beaton, have been purchased by the Brooks Costume Co., to be added to its rental stock. Other recent acquisitions of Broadway wardrobes by Brooks include "On Your Toes," "By The Beautiful Sea," "The Girl In Pink Tights" and "The Crucible."

The firm also bought the costume collection of Edyth Lutyens, who recently retired from business.

Seidman Claims 'Fanny' Typical as Sweepstake; Lists 'Cardinal' Rules

New York.

Editor, VARIETY:

The David Merrick-J. S. Seidman debate reported in last week's issue as the outgrowth of my talk on theatre financing at the Harvard Businessmen's Luncheon Club was hardly a "debate". As a guest, during the question and answer period, Merrick merely got up and said I was 75% wrong, and pointed to his experience as co-producer of "Fanny" in proof.

I am not clear what "Fanny" is supposed to prove, since it is as "typical" as the winning of a sweepstake. "Fanny", even as a hit, is hardly a prototype. It pays nothing for rent on boxoffice receipts over $46,000, instead of the usual 30% of the entire gross. Furthermore, "Fanny" has the highest admission scale of any show on Broadway, so its weekly sellout gross of over $65,000 just hasn't been heard of around these parts before.

It is wonderful to have arithmetic like "Fanny" around. It shows what "can" happen. But, I don't think it inspires much confidence nor is it in the best interests of the theatre to suppress the other side of the ledger and try to make it appear that the arithmetic of "Fanny" is standard.

Merrick evidently felt I was unduly bearish from the backer's standpoint. I tried merely to be factual. All I did was to give industry figures for the past few years as reported by VARIETY and Business Week. If that be treason, I have stuck my wrists way out.

Furthermore, I must have been very ineffective as a gospel of doom. Right after the talk three members of the audience of "solid businessmen" separately came up to me find out how they could go about putting money into shows.

The audience knew from the advance meeting notice plus the chairman's introduction that my personal boxscore on play backing was far better than average. The whole burden of my talk was that the odds can be improved by selectivity. I emphasized what I felt were three concurrent cardinal requirements, namely, a good play, production and operating costs that make possible a profit, and high caliber of management.

The VARIETY report makes it appear that the reasonableness of the 50-50 profit split between producer and backer got into the discussion. I am puzzled by that because the subject was never mentioned by me at all.

All told, I think it was a splendid thing that Merrick was present and could give his point of view, and I said so to the audience. I had referred to the highly satisfactory financial results of "Oklahoma", the addition of "Fanny" to the list, even if still a bit anticipatory, certainly could do no harm.

On the other hand, I wonder whether using "Fanny" as a basis for branding as "75% wrong" published industry figures is a good way to make sustained financial friends for the theatre. I am sure that if Merrick had the time and the forum he would have corrected this otherwise incomplete picture.

J. S. Seidman.

Tough Ail Over

Apparently J. J. Shubert's real objective was temperance, not cleanliness, when he recently issued an order forbidding food and drinks backstage at Shubert theatres.

That, at least, is the suggestion of the drama critic of one of the New York dailies, who reveals that this Christmas, for the first time in many years, the Shuberts failed to send gift booze to the various first-stringers.

Why Reviews Are Written

The growing tendency, if it is a growing tendency, of legitimate producers to invite newspapers to skip opening nights, and come again some other night, is not a development to which this journal, for one, is inclined to lend encouragement. Let the N.Y. Times, and other papers speak for themselves. (But parenthetically, Broadway grapevine hears that the Times had it with Billy Rose's stratagem last season on "The Immoralist" and will refrain, by request, no more.)

There is one main point for any newspaper which likes to be firstest with the mostest: Reviews constitute a service to readers and only incidentally to producers. Readers hearing that a show has opened its doors and is selling pasteboard to the general public expect a critique.

In the instance of out-of-town breakins, reviewers invariably take the crude state of the property into account and make allowances. This is surely true with VARIETY, although nervous and anxious producers seldom acknowledge this consideration and instead fancy up in their own minds private theories that this or that local reviewer is peculiarly "tough."

That producers are concerned is natural enough. It may also be conceded that two opening nights, one on the road and one on Broadway, are ulcer-making hazards of a chancy profession. But that's the way it is.

Where the producers let their fears take on a neurotic tinge is in imagining that a critic's notice is what makes a bad play bad. We suggest that the manuscript is usually the true reason —that and the production. Not what some reviewer says about the production.

There is something a bit ironic in complaining about reviewers at out-of-town breakins because in sober truth the "toughest" reviewer is seldom as harsh as the resentful natives of the towns who pay full boxoffice scale to see performances not ready to be seen.

Land.

Legit Bits

Peter Brook, British stager, and his actress wife **Natasha Parry** left New York last Friday (7) for a 10-day vacation in Jamaica, B.W.I. as the house guests of **John Gielgud**... "Peter Pan," starring **Mary Martin,** originally skedded for a 16-week run at the Winter Garden Theatre, N.Y., has been extended three weeks through Feb. 26... **Monte Proser's** contract as manager and operator of the Bucks County Playhouse Inn, New Hope, Pa., has been terminated.

The Australian rights to "Anniversary Waltz" have been bought by **Garnet H. Carroll,** and the comedy is slated for presentation this winter at the Princess Theatre, Melbourne ... Phoenix Theatre, N. Y., is inaugurating a policy of special Monday night programs of "off-beat" events to be presented alternate Mondays during January, February and March, beginning Jan. 24 with dance-mime **Agna Enters.**

Ilona Massey's manager, **Curtis Roberts,** plans to produce "The Journey" on Broadway, with the actress starring... **Robert Smith** has switched from acting to agenting, having joined the **Gus Schirmer** talent office.

William Ross and **Perry Bruskin,** stage managers for "Grand Prize," have scheduled "Fair-Haired Boy," musical with book by **Ira Wallach,** lyrics by **Sheldon Harnick** and music by **David Baker,** for Broadway production next fall... Stage manager **Robert Dowing** will direct the touring version of "The Tender Trap," being sent out by **Arthur Waxman, Jay Lurie** and pressagent **Bernard Simon**... **Arch Obler,** radio-film scripter - producer, announces plans for his Broadway bow next spring as producer-director of "Eagle's Nest," by **Paul Michael**... Staff for "The Wayward Saint," skedded to open Feb. 17 on Broadway, includes **Richard E. French,** general manager; **Fannie Comstock,** assistant; **Charles Durand** and **Murray Queen,** stage managers, and **Marian Byram, Phyllis Perlman** and **David Powers** as pressagents.

Pat Fowler has been elevated to stage manager of the Broadway company of "Seven Year Itch," with **William Letters** and **Jane Du Frayne** as assistants. Miss Du Frayne is also playing the Voice of the Girl's conscience ... **Gant Gaither** has added a third property to his production slate, which already includes a musicalization of "Seventh Heaven" and **Jack Kirkland's** dramatization of **Nelson Algren's** "The Man With the Golden Arm." Newest acquisition is **Cecil Beaton's** novel, "My Royal Past," which Gaither plans to do as a musical, with **Anita Loos** adapting the book. Composer and lyricist haven't been set yet.

Eli Wallach, starring as Sakini in the London production of "Teahouse of the August Moon," exits that role the end of this week to return to New York where he'll succeed **John Forsythe** as Capt. Fisby in the Broadway production of the comedy. Forsythe exits the show to fill a film commitment. Wallach is slated to switch to the Sakini role when **David Wayne** relinquishes that assignment. Wallach, incidentally, is being succeeded in London by **Dickie Henderson.**

John McShay's "All in the Clouds" scheduled for production next spring by **Pat Allen.**

Producer-director **Mary Hunter** has joined the Theatre Guild as associate producer and assistant to co-director **Theresa Helburn**... **Alfred Harding,** of the Actors Equity staff, has his arm in a sling following a fall, complicated by bursitis ...For simpler Gringo pronunciation, **Felicia Montealegre** has changed the spelling to **Montalegre.** Chilean-born actress, the wife of composer-conductor **Leonard Bernstein,** is top-featured in "Tonight in Samarkand."

Former musical comedy singer **Betsy Holland,** a production assistant in the **Gilbert Miller** office, has written the lyrics of a song, "Another Day," with tune by **Mark Bucci,** just published by Chappell ...**Eleanor D. Wilson** has a featured role in **Paul Vincent Carroll's** "The Wayward Saint"... **Allan C. Dalzell** has shifted from advance pressagent for "Sailor's Delight" to go out ahead of **Tallulah Bankhead** on the "Dear Charles" tour.

Ernest Rawley, manager of the Royal Alexandra, Toronto, returns to Canada this week after a New York visit setting up bookings for the tour next fall of the D'Oyly Carte Opera Co. . . . **Kent Smith** out of the Lenox Hill hospital, N. Y., after a minor illness and joined the cast of the upcoming touring production of "Tender Trap" . . . **Early Maxwell,** Memphis legit booker, due in New York later this month to line up shows for Memphis, Little Rock and other cities in his territory . . . Composer **Lamar Stringfield** due in New York next Monday (17) from his Charleston, S. C., home with a revised script and score of his musicomedy, "Carolina Charcoal" . . . **Joe Shea** this week started special out-of-town promotion for "Silk Stockings."

Scheduled N. Y. Openings

(*Theatre indicated if set*)

Festival, Longacre (1-18).
Time of Life, City Center (1-19).
Grand Prize, Plymouth (1-26).
Plain & Fancy, Hellinger (1-27).
Tonight in Samarkand, Morosco (wk 1-30.)
Wisteria Trees, City Center (2-2).
Silk Stockings, Imperial (2-3).
Dark Is Light Enough, ANTA (2-9).
Desperate Hours, Barrymore (2-10).
Wayward Saint (2-17).
Bus Stop (wk 2-21).
Three For Tonight, Plymouth (wk 3-20).
Ankles Aweigh, Hellinger (4-14).
Light Opera Season, City Center (4-20).
Damn Yankees, 46th St. (5-5).

OFF-BWAY

Passion of Cross, de Lys (1-20).
Thieves' Carnival, Cherry Lane (2-1).
Three Sisters, 4th St. (2-10).

Chi in Seasonal Dip; 'King' $45,200, 'Oh Men' OK $19,600, 'Season' $14,700

Chicago, Jan. 11.

Loop biz dipped last week from the highs scored the previous frame which included the New Year's weekend.

Upcoming entries include Ruth Draper at the Selwyn, Jan. 31 for two weeks; "South Pacific," Opera House, March 6, three weeks, and "Tea And Sympathy," Blackstone, March 7, for run, on Theatre Guild subscription. Exiting next Saturday (15) is "Pajama Tops," which resumes its tour.

Estimates for Last Week

Fifth Season, Erlanger (8th wk) ($4; 1,300) (Chester Morris, Joseph Buloff). Nearly $14,700 (previous week, $18,600).

King and I, Shubert (7th wk) ($5; 2,100) (Yul Brynner, Patricia Morison). Over $45,200 (previous week, nearly $54,700).

Oh Men, Oh Women, Harris (5th wk) ($5; 1,000) (Ralph Bellamy). Edged $19,600 (previous week, $24,500).

Pajama Tops, Blackstone (6th wk) ($4.40; 1,385). (Diana Barrymore). Over $10,000 (previous week, $13,400), resumes tour Saturday (15).

'Teahouse' $79,000 On 2 Hot Weeks

Kansas City, Jan. 11.

"Teahouse of the August Moon" drew rave notices and a great $37,500 gross last week at the KMBC Playhouse here. Evening top was $3.92 with a matinee limit of $3.36. Burgess Meredith and Scott McKay head the touring troupe.

$41,527 Record St. Loo

St. Louis, Jan. 11.

New record for a dramatic show, $41,527, was hung up on the second week, ended Jan. 1, of "Teahouse of the August Moon" at the American. House is currently dark.

"Picnic," starring Sonny Tufts, drew a poor $8,500 last week at the Empress. Stock offering copped nice reviews. Christine Jorgensen heads the cast of "To Dorothy, A Son," that opened a one-week frame last night (Mon.). It will be followed by "I Am A Camera," also for one week.

BRACKEN-'ITCH' $20,000, HOLDOVER WEEK, PITT

Pittsburgh, Jan. 11.

Eddie Bracken grossed over $43,200 for a fortnight stay ending last Saturday (8) at the Nixon in "Seven Year Itch." He drew $23,200 for the holiday stanza and $20,000 on the holdover.

Katharine Cornell and Tyrone Power in "Dark Is Light Enough" opened last night (Mon.) to an advance sale of nearly $22,000, with indications that week's gross will top $30,000. Next week, Manny Davis' touring production of "Guys and Dolls" comes in for the last half of the week.

'Ginger' Modest $11,500, Final Week in Frisco

San Francisco, Jan. 11.

For it's final week here, "Time Out for Ginger" dropped to a so-so $11,500 after a whopping post-Christmas week of $21,700.

Future bookings include Jan. 20, "Moon is Blue," Curran; Feb. 21, "Teahouse of the August Moon," Curran, indefinite run, subscription.

Estimates for Last Week

Time Out for Ginger, Curran ($3.85; 1,758) (Melvyn Douglas). Dipped to $11,500 (previous week, $21,700).

'Samarkand' $9,000 for 3 On Princeton Breakin

Princeton, Jan. 11.

"Tonight in Samarkand," starring Louis Jourdan, played to capacity the last two of its three performances at the McCarter Theatre here last Thursday-Saturday (6-8). Show, playing at a $3.85 top, took in almost $9,000 at the 1,077-seat house. Saturday matinee was cancelled due to the illness of Felicia Montalegre, but understudy Margaret Feury played the evening show.

Tryout is current at the Colonial Theatre, Boston.

'Pacific' Healthy $31,700 For Opener in Balto

Baltimore, Jan. 11.

First Baltimore visit of "South Pacific" drew a fair $31,700 at Ford's last week. Current second stanza looks like it will easily outdistance the opener. Rodgers-Hammerstein musical concluded an extended run in Philly the previous week with $33,000.

January continues to be solidly booked at Ford's, with "Dark Is Light Enough" set for Jan. 17 and "Tonight In Samarkand" following Jan. 24.

'Deborah' $31,600 'Plain' 30G, Phila

Philadelphia, Jan. 11.

Active stage season has carried over into 1955, with two newcomers arriving this week to join last week's boff entries, "Tea and Sympathy" at the Forrest, and "Plain and Fancy," musical click at the Shubert.

"Southwest Corner," new John Cecil Holm play, opened last night (Mon.) at the Walnut. "The Desperate Hours" relights the Locust tomorrow night (Wed.).

Estimates for Last Week

Tea and Sympathy, Forrest (D) (1st wk) ($4.80; 1,760) (Deborah Kerr). Robert Anderson drama drew rave notices, with Guild-American Theatre Society subscription also a factor; smash $31,600.

Grand Prize, Locust (C) (2d wk) ($4.20; 1,580) (June Lockhart). Neither press nor public did handsprings for this one; $13,600.

Plain and Fancy, Shubert (M) (1st wk) ($4.80; 1,870). Musical winning uniform kudos; terrific $30,000 for six performances.

'GUEST' HEALTHY $3,800, 'FINIAN'S' $1,300, L.A.

Hollywood, Jan. 11.

Legit, although slow, was in the black last week, despite the traditional post-New Year slump. Three shows are current, two for expected runs. The third, "Once Upon A Tailor," plays through Jan. 23.

Estimates for Last Week

Be My Guest, Civic Playhouse (3d wk.) ($3; 400) (Leo Fuchs). Good $3,800.

Finian's Rainbow, Hollywood Repertory, (2d wk.) ($3.30; 276). Just over operating expenses at $1,300.

Once Upon a Tailor, Las Palmas, two days ($3.60; 390), okay $1,400.

Cornell-Power $33,800 For 'Dark' Split-Week

Columbus, O., Jan. 11.

"Dark is Light Enough," starring Katharine Cornell and Tyrone Power, took in a smash $33,800 in eight performances split last week. Christopher Fry play nabbed around $16,800 Monday-Wednesday (3-5) at the Auditorium, Louisville, and about $17,000 Thursday-Saturday (6-8) at the Hartman here.

Previous week's take at the Taft Theatre, Cincinnati, ending Jan. 1, was nearly $30,900.

Gabor-'Sailor' 13G, Mpls.; Will Fold This Week

Minneapolis, Jan. 11.

Eva Gabor, her supporting cast and the production won praise, but the play itself encountered a lukewarm reception, and "Sailor's Delight" garnered only $13,000 last week at $3.85 top at the 1,860-seat Lyceum.

Producers Richard Aldrich and Richard Myers flew in from New York and decided to fold the show, temporarily at least, following the this week's Milwaukee stand.

Current Stock Bills

(Jan. 10-23)

Born Yesterday—Music Hall, Houston (11-13).

Feminine Touch (tryout), by G. Wood & Ken Welch — Hilltop — Parkway, Balto (10-16).

Inherit the Wind (tryout), by Jerome Lawrence & Robert E. Lee—Theatre '55, Dallas (10-22).

Oh Men, Oh Women—Sombrero Playhouse, Phoenix (17-22).

Time Out for Ginger—Paper Mill Playhouse, Millburn, N. J. (10-15).

'Gertie' Hungry $5,400, Channing Current,-Det.

Detroit, Jan. 11.

"Getting Gertie's Garter" garnered a lean $5,400 at the 2,050-seat Shubert last week in the finale of a fortnight's stay. Top was $3.60, but with twofers. Current is "Wonderful Town," starring Carol Channing, in for two weeks. Top is $4.40.

The 1,482-seat Cass still is dark with no prospects for relighting in sight.

'Silk' $44,600 (7), 'Festival' $9,000, 'Corner' 11G, Hub

Boston, Jan. 11.

Although four of Hub's legits were alight last week, the big noise was "Silk Stockings," which opened a four-week stand at the Shubert last Tuesday (4). The other newcomer, "Put Them All Together," at the Plymouth, failed to impress and wound its first week in the low bracket. "The Southwest Corner," starring Eva LaGalliene, finaled its two-weeker at the Wilbur with practically the same gross as the initial stanza. "Festival" dipped in its second frame at the Colonial.

New arrivals last night (Mon.) were "Grand Prize" at the Wilbur, and "Tonight in Samarkand" at the Colonial, each for two weeks.

Estimates for Last Week

Festival, Colonial (2d wk) ,$3.85; 1,590) (Paul Henreid, Betty Field). Final slumped to $9,000; moved on to Broadway.

Put Them All Together, Plymouth (1st wk) ($3.85; 1,200) (Fay Bainter). Reaction was tepid, with first week nabbing about $6,500; final week is current.

Silk Stockings, Shubert (1st wk) ($6.25-$4.95; 1,700) (Don Almeche, Hildegard Neff). Mixed reaction to this one, but drew a nifty $44,600 for seven performances; engagement has been extended to Jan. 29.

Southwest Corner, Wilbur (2d wk) ($3.85; 1,200) (Eva LaGalliene). Final week near $11,000; exited town to continue pre-Broadway tuneup.

'TIDINGS' TEPID $6,800; WASH. DARK THIS WEEK

Washington, Jan. 11.

Second and final week of "Glad Tidings" at the Shubert Theatre grossed a mild $6,800, following a $5,900 initial stanza. House is dark this week, but relights next Monday (17) with a single week of the Ruth and Paul Draper.

National Theatre, dark last week, reopens Jan. 24 with a fortnight run of the new Christopher Fry opus, "The Dark Is Light Enough," costarring Katharine Cornell and Tyrone Power.

"Wonderful Town," starring Carroll Channing, wound up a three-week run at the National on New Year's Day with a sock $103,000 in the till. Final stanza pulled $41,200, highest single week to date for the tour.

'Hours' Smash 17G (4) For New Haven Opener

New Haven, Jan. 11.

After opening to a moderate advance, preem of "Desperate Hours" at the Shubert last Thursday-Saturday (6-8) built to SRO via terrific word-of-mouth. Playing four performances at $4.50 top, gross hit just under $17,000.

House is dark this week. Next week brings "South Pacific" for a full stanza. National company of "Pajama Game" stages final rehearsals here the week of Jan. 24 and opens a nine-performance run Jan. 29 through Feb. 5.

Channing $32.200, Cleve, After Sock D.C. Finale

Cleveland, Jan. 11.

"Wonderful Town," starring Carol Channing, pulled a nice $33,200 in 4 regular eight performances at $4.95 top last week at the Hanna Theatre here. Tuner beat the post-New Year rap by getting four sellouts during the latter half of the week. It notched $41,100 the previous stanza as the windup of a three-week Washington stand.

House is currently dark, but Blackstone the Magician is in next Monday (17) for a week.

B'way in Post-New Year Slump; 'Flowers' 44G, 'Anastasia' $16,000, Peach' 17½G, 'Fourposter' $23,700

Traditional post-New Year's slump hit Broadway last week. Biz the previous stanza took the unusual end-of-the-year surge, with several shows establishing new b.o. records at upped New Year's Eve prices. Approximately eight shows were affected by last week's slump, while six entries went clean.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net: i.e., exclusive of tax.

Anastasia, Lyceum (D) (2d wk; 13; $5.75-$4.60; 995; $23,389) (Viveca Lindfors, Eugenie Leontovich). Just under $16,000 (previous week, over $12,900 for first five performances, with $6.90 top New Year's Eve); opened Dec. 29 to three favorable reviews (Atkinson, Times; Chapman, News; Hawkins, World-Telegram) and four negative notices (Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal - American; Watts, Post); financed at $90,000, cost about $56,000 to bring in, including approximately $11,000 tryout loss, but excluding bonds, and can break even at around $16,000 gross.

Anniversary Waltz, Booth (C) (40th wk; 315; $4.60; 766; $20,000) (Macdonald Carey, Kitty Carlisle). Almost $13,400 (previous week, nearly $21,700, with $8.05 top New Year's Eve).

Bad Seed, 46th St. (D) (5th wk; 37; $5.75-$4.60; 1,319; $37,000) (Nancy Kelly). Over $27,700 (previous week, almost $35,300, with $6.90 top New Year's Eve).

Boy Friend, Royale (MC) (15th wk; 116; $6.90; 1,172; $38,200). Had a clean statement at $38,300 (previous week; record for theatre at $41,276, with $12.00 top New Year's Eve).

Caine Mutiny Court Martial, Plymouth (D) (51st wk; 404; $5.75-$4.60; $33,331) (Lloyd Nolan, John Hodiak, Barry Sullivan). Almost $20,900 (previous week, nearly $27,900, with $6.90 top New Year's Eve); closes next Saturday (15) to tour.

Can-Can, Shubert (MC) (88th wk; 700; $6.90; 1,361; $50,160). Nearly $36,800 (previous week, almost $54,000, with $12.00 top New Year's Eve).

Dear Charles, Morosco (C) (17th wk; 133; $6.90-$5.75-$4.60; $29,850) (Tallulah Bankhead). Nearly $13,100 (previous week, almost $21,000, with $11.50 top New Year's Eve). Closes Jan. 29, to tour.

Fanny, Majestic (MD) (10th wk; 76; $7.50; 1,510; $65,300) (Ezio Pinza, Walter Slezak). Over capacity again, almost $65,900 (previous week, record for regular Broadway show at $70.282, with $12.00 top New Year's Eve).

Flowering Peach, Belasco (D) (2d wk; 15; $5.75-$4.60; 1,077; $28,300) (Menasha Skulnik). Nearly $17,500 (previous week, almost $24,000 for first seven performances and one preview, with $6.90 top New Year's Eve). Opened Dec. 28 to two favorable reviews (Atkinson, Times; McClain, Journal-American). Four negative notices (Chapman, News; Coleman, Mirror; Hawkins, World-Telegram; Kerr, Herald Tribune) and one two-opinion (Watts, Post); budgeted at around $100,000, cost approximately that amount to bring in, including tryout loss, but excluding bonds, and can break even at around $15,000.

Fourposter, City Center (CD) (1st wk; 8; $3.60; 3,090; $50,160) (Jessica Tandy, Hume Cronyn). Opened last Wednesday (5) to six favorable reviews and one negative opinion (Watts, Post); grossed over $23,700 for first eight performances.

House of Flowers, Alvin (MC) (2d wk; 12; $6.90; 1,150; $47,000). Capacity at almost $44,000, with take cut by theatre party commissions (previous week, $35,000 for first four performances and one preview, with $11.50 top New Year's Eve). Opened Dec. 30 to three affirmative notices (Coleman, Mirror; Hawkins, World-Telegram; Watts, Post), three unfavorable reviews (Atkinson, Tlmes; Kerr, Herald Tribune; McClain, Journal-American) and one two-opinion (Chapman, News); financed at $200,000, cost approximately that amount to bring in, including $33,000 tryout loss, but excluding bonds, and can break even at around $30,000.

Kismet, Ziegfeld (OP) (58th wk; 460; $6.90; 1,528; $57,908) (William Johnson, Elaine Malbin). Over $39,100 (previous week, record for theatre, at $61,068, with $10.00 top New Year's Eve).

Lunatics and Lovers, Broadhurst (C) (4th wk; 32; $5.75-$4.60; 1,160; $29,500). Over $27,800 (previous week, over $32,800, with $7.50 top New Year's Eve).

Mrs. Patterson, National (D) (6th wk; 46; $6.90-$5.75; 1,172; $36,000) (Eartha Kitt). Almost $19,100 (previous week, nearly $26,000, with $9.80 top New Year's Eve).

Pajama Game, St. James (MC) (35th wk; 276; $6.90; 1,571; $51,717) (John Raitt, Janis Paige, Eddie Foy, Jr.). Capacity as always, $52.100 (previous week, house record at $54,827, with $10.35 top New Year's Eve).

Peter Pan, Winter Garden (MD) (12th wk; 93; $6.90; 1,510; $57,500) (Mary Martin). Almost $39,000 (previous week, $55,000, with $9.20 top New Year's Eve).

Quadrille, Coronet (C) (10th wk; 78; $6.90-$5.75-$4.60; 1,027; $30,000) (Alfred Lunt, Lynn Fontanne, Edna Best, Brian Aherne). Over $26,900 (previous week, over $28,300, with $11.50 top New Year's Eve).

Rainmaker, Cort (C) (11th wk; 84; $5.75-$4.60; 1,056; $29.000) (Geraldine Page). Almost $8,700 (previous week, over $16,700, with $6.90 top New Year's Eve).

Reclining Figure, Holiday (C) (14th wk; 108; $5.75-$4.60; 900; $28,000). Nearly $8,500 (previous week, almost $15,000, with $6.90 top New Year's Eve); closes next Saturday (15).

Saint of Bleecker Street, Broadway (MD) (2d wk; 16; $6.90-$6.00; 1,900; $60,000). Almost $19,200 (previous week, nearly $28,600 for first eight performances, with $7.50 top New Year's Eve); biz has been slack in the orchestra, with upstairs locations getting the bigger play; financed at around $150,000, cost about $160,000 to open, without an out-of-town tryout, and can break even at around $45,000 gross.

Seven Year Itch, Fulton (C) (112th wk; 893; $5.75-$4.60; 1,063; $24,000) (Tom Ewell). Over $13.300 (previous week, over $24,700, with $6.00 top New Year's Eve).

Solid Gold Cadillac, Music Box (C) (61st wk; 485; $5.75-$4.60; 1,077; $27,811). Over $10,700 (previous week, nearly $24,000, with $6.90 top New Year's Eve).

Tea and Sympathy, Barrymore (D) (66th wk; 525; $5.75-$4.60; 1,214; $28.300) (Joan Fontaine). Nearly $12,200 (previous week, almost $22,300, with $6.90 top New Year's Eve).

Teahouse of the August Moon, Beck (C) (65th wk; 524; $6.22-$4.60; 1,214; $33,608) (David Wayne, John Forsythe). Over capacity as always, topped $34,000 (previous week, a new house record for a straight play, $34,969, with $7.50 top New Year's Eve).

Tender Trap, Longacre (C) (13th wk; 101; $5.75-$4.60; 1,048; $26,317) (Robert Preston, Kim Hunter, Ronny Graham). Over $13.000 (previous week, almost $16 300, with $6.00 top New Year's Eve). Closed last Saturday (8) at a profit of about $15,000 on a $75.000 investment; comedy has been taken over by another management for touring.

Wedding Breakfast, 48th St. (C) (8th wk; 57; $5.75-$4.60; 925; $23,720). Nearly $9,000 (previous week, almost $10,900, with $6.90 top New Year's Eve).

What Every Woman Knows, City Center (MC) (2d wk; 16; $3.60; 3,090; $50.160) (Helen Hayes). Almost $45.800 for final week ending Jan. 1, with no hike in b.o. scale New Year's Eve.

Witness for the Prosecution, Miller (D) (4th wk; 28; $5.75-$4.60; 920; $23,248). Capacity at over $23,600 (previous week, over $23,900, with $6.90 top New Year's Eve).

Miscellaneous

Ruth & Paul Draper, Bijou (2d wk; 16; $5.75-$4.60; 603; $17.000). Almost $8.900 (previous week, over $10,300 for first nine performances.

Sandhog, Phoenix (M) (6th wk; 48; $4.60-$3.45; 1,150; $24.067). Over $11,300 for final week ending Jan. 2, with no hike in b.o. scale New Year's Eve).

Opening This Week

Doctor's Dilemma, Phoenix (C) ($4.60-$3.45; 1,150; $24,067).

Shows Out of Town

The Desperate Hours

New Haven, Jan. 6.

Howard Erskine & Joseph Hayes production of drama in three acts, by Hayes, based on his novel of the same name. Stars Karl Malden, Nancy Coleman; features Paul Newman, James Gregory, George Mathews, Kendall Clark, Patricia Peardon, Rusty Lane. Direction, Robert Montgomery; scenery and lighting, Howard Bay; costumes, Robert Randolph. At Shubert Theatre, New Haven, Jan. 6, '55; $4.50 top.

Tom Winston ..... Judson Pratt
Jessie Bard ..... James Gregory
Harry Carson ..... Kendall Clark
Eleanor Hilliard ..... Nancy Coleman
Haiphie Hilliard ..... Malcolm Brodrick
Dan Hilliard ..... Karl Malden
Cindy Hilliard ..... Patricia Peardon
Glenn Griffin ..... Paul Newman
Hank Griffin ..... George Grizzard
Robish ..... George Mathews
Chuck Wright ..... Fred Eisley
Mr. Patterson ..... Wyrley Birch
Miss Swift ..... Mary Orr
Lt. Fredericks ..... Rusty Lane

Whatever extravagant promises may precede "The Desperate Hours" on its way into New York, indications are that it will live up to them. For sustained wallop, the stage will not find many like this drama in several seasons. Packed with suspense, alive with pulsating action and skillfully staged and performed, the Joseph Hayes dramatization of his own novel should readily find a spot among Broadway smasheroos.

Hollywood producers may as well lay in a generous supply of dry ice. The already-finished film version will probably be in refrigeration a long time if its release is contingent upon completion of the legit edition.

Staging of this work has been a distinct challenge. To crowd the latitude that normally goes with film amplification into the confines of a proscenium has required the exercising of considerable ingenuity. This has been accomplished through a combination of outstanding set designing and a fluidity of direction varying pinpoint emphasis with wide-scope action that includes simultaneous use of several playing areas.

"Hours" is something more than just an exciting melter. It's a chronicle of the innate heroism of a typical law-abiding citizen whose castle is invaded by a trio of prison-breakers. It's also an interesting insight into the operation of manhunt methods. Familiarity with the play's theme, through prior reading of the successful novel, should in no way minimize enjoyment of the stage version. The status of rapid-fire action has an appeal all its own.

Karl Malden's work is topnotch in portraying the peace-loving citizen whose animal instincts are aroused when family extinction is threatened by the unholy three. Nancy Coleman is histrionically capable as the wife and mother who survives the invasion ordeal.

Paul Newman's performance as "brains" of the escape artists will draw considerable mention in months to come. He's a natural for the part. James Gregory offers a fine interpretation of a two-fisted deputy sheriff and Kendall Clark's version of an FBI man is suave acting. George Mathews, as a dull-witted convict, is notably effective, while Patricia Peardon makes an appropriately defiant daughter of the family and Rusty Lane clicks as a hard-boiled state police lieutenant.

There's a wealth of good support added by George Grizzard as a sensitive lad who never really wanted to be a criminal, Malcolm Brodrick as a moppet member of the family, Judson Pratt as a police deskman, Fred Eisley as the daughter's suitor, Wyrley Birch as a rubbish collector and Mary Orr as a schoolteacher.

Montgomery's staging of "Hours" exhibits finesse in blending words, movement and people into overall cohesion. With four pre-Broadway weeks of polishing, the end result should be something super.

Howard Bay's double-decker set provides effective playing areas. Unobtrusiveness of costuming is a tribute to its authenticity. *Bone.*

Models in Season

Boston, Jan. 1.

Marry Efron production of a farce in two acts, by David Carol. Direction, Loy Milson and Leslie Cutler; scenery and costumes, Paul Patrix. At Majestic, Boston, Dec. 27, '54; $3.60 top.

Thaddeus ..... Sammy Smith
Marijane ..... April Kentt
Jamie ..... Richard Towers
Ellen ..... Kim Townsend
Lester ..... Loy Nilson
Rusty ..... Majel Huder
Jane ..... Patricia LaVelle

Even by twofer standards, "Models in Season" is inept. At least such oldies as "Getting Gertie's Garter," "Twin Beds" etc., had some sense of stagecraft and theatrical construction. But "Models" is bereft of the slightest trace of professional technique.

Before the curtain Sammy Smith, a comic, tells the audience he is an emissary of Satan sent to expose dens of sex, in particular a motel just outside Louisville. In the course of the ensuing events a photographer and a slew of girls romp around the set, though what they are doing is obscure. The photographer is a clerk who dabbles in part-time camera work as a pretext for meeting luscious gals. One happens to be engaged to a tough state trooper and the complications of the farce become more and more involuted as a gun-moll pops in the door just when the cameraman is set to make a conquest.

Everyone concerned in the ill-timed episodes tosses effort into the stew. The girls are eye-fillers at any rate and one, April Kentt, seems to have potential stage authority. But to an audience that has become more savvy with the years, the lure of this show's s.a. exploitation will not be enough. *Elic.*

"Models in Season" folded Jan. 1 in Boston, after nine performances.)

Put Them All Together

New Haven, Dec. 29.

Viollа Rubber (in association with Alan Robinson) production of comedy in three acts (four scenes), by Theodore Hirsch and Jeanette Patton. Stars Fay Bainter; features Joan Wetmore, Leonard Elliott, Arthur Storch, David Lewis, Joyce Van Patten, George Turner, Faith Burwell, Francis Perkins, Barbara Lawrence. Directed by Eddie Dowling; scenery, Emanuel Gerard; costumes, Alice Gibson. At Shubert Theatre, New Haven, Dec. 29, '54; $4 top.

Hilda ..... Faith Burwell
Spencer ..... George Turner
John Bolton ..... Leonard Elliott
Miss Oliver ..... Barbara Lawdence
Mrs. Hall ..... Fay Bainter
Lewis Hall ..... Arthur Storch
Katherine Horton ..... Joan Wetmore
Carl Horton ..... David Lewis
Joyce Reid ..... Joyce Van Patten
O'Shaughnessey ..... Francis Perkins
Miss Zsa Zsa ..... Herself

This fugitive from last summer's strawhat belt still has hayseed under its collar. Having undergone almost complete cast change and a shift in directors since its pasture preem, it shapes up as a moderately funny burlesque of the silver cord theme. It provides a fair number of chuckles, flavored with a bit of spice, but like so many of its predecessors this season, must tap new resources in its final road workout.

Theme concerns a milquetoast son who crawls out from under his mother's thumb long enough to become involved briefly with a promiscuous nurse who can not only take a temperature but can also raise one. Upshot is the obvious today-I-am-a-man finale as the lad tells off his mater and plans to marry a girl of his own selection.

Fay Bainter gives a choice performance as a pedigree-conscious mother whose personal color scheme emphasizes long green and blue blood. Her delineation of a mildly psycho case is good thesping. Barbara Lawrence, playing the nurse, is attractive and capable at tossing off lines but seems to lack conviction as a trollop. Leonard Elliott, as a pompous social fixer, and George Turner, vintage-type butler, are amusing.

More or less stereotyped roles are handled efficiently by Arthur Storch as the son, Joan Wetmore and David Lewis as married members of the family, Joyce Van Patten as the son's femme choice, Faith Burwell as a maid, and Francis Perkins as a tavern owner.

Dialog warms up after a trite first act and shows intermittent spells of okay comedy, but the familiarity of the situations is a bit difficult to overcome.

Eddie Dowling, who took over the staging from where the summer version left off, has paced an okay last half of a show, but the initial lethargy remains.

There's a good-looking drawing room setting, and some fine apparel to go along with it. For films, the outlook is tepid. *Bone.*

Tonight in Samarkand

Princeton, Jan. 6.

Bruce Becker & Robert Ellis Miller production of drama in three acts, by Jacques Deval and Lorenzo Semple Jr. Stars Louis Jourdan; features Felicia Montalegre, Alexander Scourby, Theodore Bikel, Halliwell Hobbes, Joyce Lear, Michael Gorrin. Direction, Herman Shumlin; scenery and lighting, Ben Edwards; costumes, Frank Spencer; music composed and arranged by Sol Kaplan. At McCarter Theatre, Princeton, Jan. 6, '55.

Gurl ..... Sylvia Daneel
Pandore ..... Eleni Kiamos
Angelo ..... Joseph Campanella
Inspector Massoubre ..... Theodore Bikel
Nericia ..... Felicia Montalegre
Paul Tabourier ..... Alexander Scourby
Sourab Kayam ..... Louis Jourdan
Poliakoff ..... Michael Gorrin
Therese ..... Joyce Lear
Leontine ..... Rita Vale
Perignolles ..... Halliwell Hobbes
Pietro Ruffino ..... Jose Ruben

"Tonight in Samarkand" may prove to be the enigma of the

(Continued on page 71)

Shows on Broadway

House of Flowers

Saint Subber production of musical comedy in two acts (12 scenes), with book by Truman Capote, music by Harold Arlen, lyrics by Capote and Arlen. Features Pearl Bailey, Diahann Carroll, Juanita Hall, Ray Walston, Dino DiLuca, Rawn Stearman, Geoffrey Holder, Ada Moore, Enid Mosier, Dolores Harper, Frederick O'Neal. Staged by Peter Brook; scenery and costumes, Oliver Messel; dances and musical numbers staged by Herbert Moss; lighting, Jean Rosenthal; musical director, Jerry Arlen; orchestrations, Ted Royal. At Alvin, N.Y., Dec. 30, '54; $6.90 top ($11.50 opening).

Tulip ..... Dolores Harper
Gladiola ..... Ada Moore
Pansy ..... Enid Mosier
Dr. ..... Winston George Henriques
Don't ..... Solomon Earl Green
Mother ..... Miriam Burton
Ottilie, alias Violet ..... Diahann Carroll
Madame Fleur ..... Pearl Bailey
Capt. Jonas ..... Ray Walston
Madame Tango ..... Juanita Hall
Mlle. IheLele ..... Pearl Reynolds
Meringue Sisters ..... Leu Comacho, Margot Small
Mlle. Honolulu ..... Mary Mon Toy
Mlle. Cigarette ..... Glory Vom Scott
Royal ..... Rawn Stearman
Champion ..... Geoffrey Holder
Police Chief ..... Don Redman
Carmen ..... Carmen de Lavallade
Alvin ..... Alvin Ailey
M. Jamison ..... Dino DiLuca
Houngan ..... Frederick O'Neal
Duchess of the Sea ..... Miriam Burton
Steel Band ..... Michel Alexander, Roderick Clavery, Alphonso Marshall

Townspeople: Joseph Comadore, Hubert Dilworth, Phillip Hepburn, Louis Johnson, Mary Louise, Audrey Mason, Arthur Mitchell, Walter Nicks, Albert Popwell, Sabu, Herbert Stubbs.

Songs: "Waitin'," "One Man Ain't Quite Enough," "Madame Tango's Tango," "A Sleepin' Bee," "Bamboo Cage," "House of Flowers," "Two Ladies in de Shade of de Banana Tree," "What is a Friend For?" "Mardi Gras," "I Never Has Seen Snow," "Husband Cage," "Has I Let You Down ... "Slide, Boy, Slide," "I Don't Like Goodbyes," "Turtle Song."

When the scenery and costumes are the outstanding element in a musical, clear all roads to the warehouse! For months, Broadway has been hearing advance reports about a promising new show by Truman Capote and Harold Arlen. But "House of Flowers" turns out to be a dull thud.

London designer Oliver Messel has wrought a visual masterpiece in the show's delicate pastel West Indies settings and the vivid costumes. There are a few moderately pleasurable other things, including a couple of fair songs, one or two funny lines and several ingratiating performers. But they are all minor rewards in a long, uncomfortable evening.

Every now and then there's a suggestion of what must have seemed intriguing in the original conception of "House of Flowers." However, it's one of those shows in which everything seems to have gone wrong. None of the potential values appears to have been realized.

After a modestly amusing opening, the Capote book is ponderous and humorless. The Arlen tunes, at least on the basis of a first hearing, sound mediocre, and the Capote-Arlen lyrics seem commonplace. The dancing is frenzied in the tradition of West Indies locale shows, but generally appears pointless and not particularly skillful. The performances are, for the most part, merely competent. There is not a single uplifting, exciting moment of the sort that any hit musical should have in profusion.

The Capote book, a product of the novelist-dramatist's visit to Haiti last year, is about two bitteriy rival bordello proprietors, Madame Fleur and Madame Tango. The unappetizing plot involves Madame Fleur's attempt to prevent the marriage of her innocent ward to a poor mountain boy, by having the prospective groom tossed to the sharks.

This story is not merely unsavory, but thin and dull. With the exception of one artful dance by Carmen de Lavallade and a striking voodoo number by Geoffrey Holder, the choreography is energetic but uninspired and inclined to be uninteresting. Only a few songs make an impression and the performance tends to be perfunctory.

Pearl Bailey, top-featured (the program credits read "starring," but she's billed below the show's title), has a couple of okay songs in the blues-rhythm "One Man Ain't Quite Enough" and "Don't Like Goodbyes," although the latter isn't well suited to her special throw-away cafe-floor delivery.

Also, it begins to be clear, Miss Bailey's distinctive personality and style are quite limited, and she reveals only a dim idea of how to read lines. Under the circumstances, unless she's singing her special brand of songs, she tends to become monotonous.

As the rival brothel keeper, Juanita Hall has an emphatic manner, but has only one passable song, "Slide, Boy, Slide." An earnest, appealing actress-singer, Diahann Carroll, has a standout number in "I Never Has Seen Snow." There's lots and lots more in the show, but somehow nothing much more worth mentioning.

Symptomatic of the Saint Subber production's rehearsal and tryout troubles, apparently, were the succession of changes in the production staff and the Negro-white cast. Amid increasingly ominous reports from out of town during the tuneup tour, the outstanding developments were the exit of choreographer George Balanchine and British director Peter Brook, with Herbert Ross taking over the one assignment and finally the other as well.

There have, of course, been much worse musicals—many of them in Broadway's spotty history. But few have promised as much and proved as disappointing as "House of Flowers." *Hobe.*

The Fourposter

N. Y. City Center Theatre Co. revival of comedy drama in three acts (six scenes), by Jan de Hartog. Stars Jessica Tandy and Hume Cronyn. Direction, Jose Ferrer; scenery, Syrjala; costumes, Lucinda Ballard. At City Center, N.Y., Jan. 5, '55; $3.60 top.

Agnes ..... Jessica Tandy
Michael ..... Hume Cronyn

As its second production in a four-play series the N.Y. City Center is offering a thoroughly enjoyable revival of Jan de Hartog's "Fourposter." Although other shows have gotten lost in the vastness of the City Center, this two-character play fits perfectly. When produced on Broadway in 1951, the show ran for 632 performances at the 1,012-seat Ethel Barrymore Theatre. Present berth is three times as large.

Repeating the roles they originated on Broadway and recreated in an extensive road tour, Jessica Tandy and Hume Cronyn turn in captivating performances. While touring the hinterlands, the Cronyns played numerous auditoriums as large as or larger than City Center. It's possible that during that time they mastered the technique of projecting a thumbnail production to meet the requirements of a vast house.

The Cronyns' familiarity with de Hartog's characters is evident. They play with warmth and sincerity in a completely convincing manner. Jose Ferrer, who staged the Broadway original, gets director billing for the revival, although he's on the Coast. Syrjala's single bedroom set and Lucinda Ballard's costumes again add authentic flavor. *Jess.*

Rubber-Robinson 'Tomorrow'

"The Day After Tomorrow," by Anne Walters, has been optioned by Viollа Rubber and Alan Robinson for Broadway production next spring.

The producers' production of "Put Them All Together" is currently playing a tryout tour.

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Shows Out of Town

Continued from page 70

Tonight in Samarkand

1954-55 season on Broadway. It is a paradox both in construction and content. It is at the same time both complex and predictable.

The French import has a strong sense of the unique about it, and yet it is based on one of the oldest known dramatic ideas. And though conceived on a noble premise, it sometimes wears the air of creaking-door melodrama.

The drama's likely effect on a New York audience seems as formidable to predict as analyzing its theatrical values. Both matters are complicated by the present state of the production. Because of staging troubles, the opening here last Thursday (6) was actually the play's first full dress rehearsal, and there were the expected number of snags by both cast and crew.

"Samarkand," a yarn about French circus people, retells the ancient struggle of an individual to control his own destiny. As in classic Greek tragedy, fate first reveals man's destiny and then forces him, inexorably, to fulfill it. This is the underlying theme of the play.

It is dramatized through the lives of two unwilling lovers who are driven to violent death at sea by circumstances which they can foresee but cannot avoid. Fate, in this case, reveals itself in a series of reverse flashbacks through the eyes of one of the lovers, a fortune teller.

The play suffers from a small variety of correctable faults. Foremost is that it's so obviously a translation, so that although the words are in English, the syntax often seems awkward. In addition, the play needs cutting, particularly in the show starting first act, and perhaps a less intense approach.

As of the opening here, the individual performances were necessarily a bit tentative. Louis Jourdan, as the fortune teller, and Felicia Montalegre, as his tiger-taming partner in destiny, have not yet worked out their characterizations. However, Michael Gorrin, Theodore Bikel, Alexander Scourby and Sylvia Daneel, are excellent in supporting roles.

Herman Shumlin, who directed rehearsals, was replaced after the opening by Albert Marre. Ben Edwards' settings are unusual, handsome and somewhat complex. It will take a first-rate crew to handle them.

Producers Bruce Becker and Robert Ellis Miller are continuing the tryout tour and, despite obvious problems and difficulties, they may pull into Broadway with a hit. It's that kind of show.

Heny.

The Hemlock Cup

Dallas, Dec. 24.

Margo Jones's production of comedy in three acts by Edward Hunt. Features Edwin Whitner, James Field. Directed by Ramsey Burch; technical direction, James Pringle. At Theatre '54, Dallas, Dec. 20; $3 top.

Laura Freivogel ..... Kathleen Phelan
Nancy Freivogel ..... Louise Latham
Walter Freivogel ..... James Field
Samuel Freivogel ..... Edwin Whitner
Ben Carpenter ..... Edward Cullen

Actor-author Edward Hunt's second play effort gets a rewarding tryout as Margo Jones' arena theatre, adding up to one of the year's better productions.

Theme concerns a liberal high-school teacher's struggle with a stuffy school board and conservative civic leaders. He loses his job, but his man-on-the-street report reveals the local public's ignorance, and is snapped up for book-of-the-month publication. Complications are happily resolved. Yarn is excellent film material.

Edwin Whitner is at his best as the calm, crusading teacher. Kathleen Phelan convinces as the teacher's wife who denounces her civic leader son, played by James Field, who puts public recognition ahead of family loyalty, thereby losing his awakened dumb-blonde wife, capably portrayed by Louise Latham. Edward Cullen does a fine bit as a school board mogul.

Ramsey Burch's direction is taut and flawless, and the single relay set by James Pringle is tasteful and modest, befitting teacher economics.

Bark.

Glad Tidings

Washington, Dec. 27.

Harald Bromley revival of comedy in three acts, by Edward Mabley. Stars Constance Bennett, Tod Andrews, Haila Stoddard; features Henry Garrard, Janet De Gore, John Randolph, Rosemary Prinz, Fay Sappington. Staged by Bromley; scenery William and Jean Eckart. At Shubert Theatre, Washington, Dec. 27, '54; $2.75 top.

Ethel Nash ..... Haila Stoddard
Mrs. MacDonald ..... Fay Sappington
Henry ..... Howard Adelman
Steve Whitney ..... Tod Andrews
Agnes Bell ..... Rosemary Prinz
Liza Abbott ..... Constance Bennett
Claire Abbott ..... Janet De Gore
Gus Kennedy ..... John Randolph
Terry Abbott ..... Henry Garrard

A couple of decades ago, comedies like "Glad Tidings" were considered bright theatre. But the Edward Mabley piece is pretty shoddy stuff in this local revival starring Constance Bennett.

Perhaps producer Harald Bromley figured the film star would do for "Tidings" what Tallulah Bankhead has done on Broadway with "Dear Charles." If so, he should have allowed the actress to kick off restraint by kidding the script. However, she plays it straight and thereby spoils the Mabley chestnut as a touring prospect. Miss Bennett, looking slimly fetching, turns in a performance worthy of better material than "Tidings."

Haila Stoddard, repeating her original Broadway role of the rich, virtuous and dull magazine editor, is effective, but Tod Andrews seems negative as the roving correspondent domesticated by the knowledge that he's the father of a teenage daughter.

Lowe.

B'way Payoffs

Continued from page 67

vestors on their $65,000 contribution.

Financed at $75,000, "Mrs. Patterson," currently in its seventh week, is expected to get back its entire investment at the end of its 10th or 11th week at the National Theatre, ending Feb. 5 and 11, respectively. The Leonard Sillman production, starring Eartha Kitt, has already made a 20% return to investors.

"Boy Friend," produced by Cy Feuer & Ernest H. Martin, recouped its $140,000 capitalization at the end of its 10th week at the Royale. British musical import, which has been playing to capacity since opening, is currently in its 16th week.

"Trap" and "Rainmaker," both $75,000 productions, had film sales enabling them to recover their investments at the end of their first five weeks at the Longacre Theatre and Cort Theatre, respectively. "Trap," produced by Clinton Wilder, wound up its run last Saturday (8), the end of its 13th week. Starring Preston Foster, Kim Hunter and Ronny Graham, the Max Shulman-Robert Paul Smith comedy had a pre-production film sale. Metro bought the pic rights for a $75,000 down payment, plus weekly payments equal to 10% of the boxoffice gross, with a ceiling of $150,000. Show's share of the downpayment came to $30,000, less 10% agent's commission.

Touring rights to the comedy have been acquired by Arthur Waxman, Jay Lurye and Bernard Simon, who'll open the show Jan. 21 at the McCarter Theatre, Princeton, with Kent Smith, K. T. Stevens and Russell Nype as leads.

"Rainmaker," produced by Ethel Linder Reiner, in association with Hope Abelson, and starring Geraldine Page, was sold to Hal Wallis and Joseph Hazen, indie film producers, for $350,000. Deal called for a $100,000 down payment, giving the production $38,600 as its share of that sum, after deduction of the regular percentage lopoffs. Balance is to be paid off at the rate of $62,500 a year for the next four years, with production's share of future installments totalling $24,250 yearly. Comedy is currently in its 12th week.

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Blackmer Gravely Ill After 2d Major Surgery

Greensboro, N. C., Jan. 11.

Legit-film star Sidney Blackmer, 60, who underwent a major abdominal operation Dec. 23 at Salisbury, N. C., had a second operation in Rowan Memorial Hospital there yesterday (Mon.). Actor was stricken while on a Christmas visit to relatives. He is a native of Salisbury. Doctors said his condition is critical.

Current Road Shows

(*Jan. 10-22*)

Caine Mutiny Court Martial—Peabody Aud., Daytona (10); Washington Aud., Jacksonville (11-12), Muny Aud., Savannah (13).
Desperate Hours (tryout)—Locust St., Philly (10-22).
Fifth Season—Erlanger, Chi. (10-22).
Getting Gertie's Garter—Aud., Rochester (10-15); Erlanger, Buffalo (17-22).
Grand Prize (tryout)—Wilbur, Boston (10-22).
King and I—Shubert, Chi. (10-22).
Moon Is Blue—Aud., Pueblo, Colo. (10-11); Aud., Denver (13-15); Curran, S. F. (20-22).
Oh Men, Oh Women—Harris, Chi. (10-22).
Pajama Tops—Erlanger, Philly (17-22).
Plain and Fancy (tryout) — Shubert, Philly, (10-22).
Put Them All Together (tryout)—Plymouth, Boston (10-15); Cass, Detroit (17-22).
Ruth Draper—Shubert, Wash. (17-22).
Seven Year Itch—Hartman, Columbus (10-15); Victory, Dayton (17-22).
Silk Stockings (tryout)—Shubert, Boston (10-22).
South Pacific — Ford's, Balto. (10-15); Shubert, New Haven (17-22).
Southwest Corner (tryout)—Walnut St. Philly (10-22).
Tea and Sympathy — Forrest, Philly (10-22).
Teahouse of the August Moon—Biltmore, L. A. (12-22).
Time Out For Ginger—Curran, S. F. (10-15).
Tonight In Samarkand (tryout) — Colonial, Boston (10-22).
Wonderful Town — Shubert, Detroit (10-22).

Off-Broadway Show

The Troublemakers

Marc Productions production of a drama in three acts by George Bellak. Features William Smithers, Lois Wheeler, Curt Conway, Ruth White, Bernard Kates, Don Fellows, Howard Wierum, Michael Lewin, Salem Ludwig. Directed by Michael Howard; scenery and lighting, Ralph Alswang. At President, N.Y., Dec. 30, '54; $4.60 top.

Mattie Gerrity ..... Ruth White
Otis Gerrity ..... Francis Letton
Jeremiah Gerrity ..... Curt Conway
Clara Gerrity ..... Lois Wheeler
Steve Sprock ..... Don Fellows
Ralph Como ..... Bernard Kates
Ben Kent ..... Lew Gallo
Sandy Reynolds ..... John Glennon
Stanley Carr ..... William Smithers
Torin Gerrity ..... Archie Smith
Prof. Phillip Lockwood Howard Wierum
Buck Wallace ..... George Gilbreath
Lawrence W. Sprock .... Michael Lewin
Detective Sgt. Bender .... Salem Ludwig

Although George Bellak's "The Troublemakers" is based on an actual incident, this message-packed melodrama seems synthetic.

Inspired by an accidental killing of a youth at Dartmouth College by his fellow students, the play gets off to a high-pitched opening with the "roughing up" and resulting murder by a group because of the victim's outspoken articles in the school paper.

The next seven scenes are a letdown, as the troubled roommate who has witnessed but not participated in the slaying searches his own soul, finally concludes that he must no longer listen to the "practical" advice which has kept him silent, and he confesses, implicating himself and the others.

Other themes with contemporary implications, such as the climate of fear and man's inhumanity to man are brought in as well, through the murdered boy's fiery Irish grandfather. But these also seem unimportant because the play, although realistic in form, never quite seems real.

In the leading part of the conscience-troubled roommate, William Smithers gives a fine performance, always under control. The college boys, the family of the murdered student, a professor and an influential business man are all types rather than believable human beings. Bernard Kates does well with one of the students, a self-promoter; Archie Smith is suitably idealistic as the boy who is killed; and Lois Wheeler brings some life to the unappealing role of his sister.

The direction by Michael Howard keeps the conversation unnecessarily high-pitched and the action overly intense. As the victim's patient father and long-suffering mother neither Ruth White nor Francis Letton is especially convincing, while Curt Conway's grandfather is the traditional stage Irishman.

The play was tried out in a reading by the New Dramatists in 1952 and produced in London the same year, with Gene Lyons in the cast. A theatre shortage forced the closing of that production.

Grif.

Lotito Hospitalized

Louis A. Lotito, president of City Playhouses, Inc., and manager of the Martin Beck Theatre, N. Y., is a patient in Lahey hospital, Boston.

He went in Jan. 3 for a checkup and is due for discharge late this week.

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Choreography by BOB FOSSE
Musical Direction by GEORGE HIRST Orchestrations by DON WALKER Dance Music Arrangements by ROGER ADAMS
Production Directed by GEORGE ABBOTT and JEROME ROBBINS

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French Concert Setup in Quick Foldo; 100G Loss in Retirement Deal Nix

Ward French's abortive attempt to start an organized audience movement of his own, after being ousted as head of Community Concerts in mid-November, came a cropper in N. Y. just before New Year's, when his International Concert Service folded just a month after its formal inception. Loss was about $25,000, mainly in administrative costs.

Events moved swiftly in the final week. French reportedly had a timetable set for Jan. 1, when he had expected to have 200 cities (most of them from the Community setup) lined up for his new org. Instead, he had corralled less than 25. James R. Fleming, Fort Wayne publisher and French's financial backer in the new venture, had put up the $25,000 to get it started, and reportedly was planning to add another $35,000 if the 200-city timetable was met. Fleming pulled out of the venture Dec. 29 and went back home.

French, it's understood, then went over to National Concert & Artists Corp. with a proposition to tie in with its audience movement branch, Civic Concerts, and turn over the 20-odd towns he had lined up. Deal was nixed by NCAC, probably because it wanted no hassles with its rival bureau, Columbia Artists Mgt., parent of Community Concerts. Whereupon, on Dec. 30, French and his associate, Robert Ferguson, notified staffers and field men that International would fold "because of a change in financial aid and support . . . and because of inadequate backing."

Stock Buyup Angle

On Oct. 28, just a month before International was formed, French, who was then chairman of the board of Columbia and prez of Community, its subsid, was asked by Columbia to retire. (French, who is 64, has not been in good health for some time). Columbia offered French the three years' salary due him under his contract, and offered to buy up his Columbia stock at a good figure.

These two items, plus his pension, reportedly would have assured French over $200,000. French, it's believed, was then already too far committed with plans for his own setup (rumored to be brewing for months), to accept. Columbia now won't buy up his stock, and last week also served French with papers, charging breach of contract. So that, though he still rates his pension, it's believed French stands to lose about $100,000 for not taking up Columbia's October proposition.

Trade toppers estimated that French needed about $400,000 (with $250,000 as the absolute minimum) to cover expenses before income started for any type of audience movement setup that would successfully compete with Columbia's 900 Community towns and NCAC's 500 Civic cities.

Of the 20-odd towns French did line up for himself, three have gone independent, two have gone over to Civic, while the others are remaining with Community. The 20 execs and staffers who left Columbia to go over to International with French are now out of jobs. One had only one more year to go at Columbia for her pension. Ferguson is reported joining an industrial concern outside show biz.

HILSBERG REPACTED

New Orleans, Jan. 11.

Alexander Hilsberg's contract as conductor of the New Orleans Symphony has been renewed for the next three years.

Symphony season has also been extended from 22 to 25 weeks.

Ballet Russe $70,000 For 11 Showings in Chi

Chicago, Jan. 11.

Although drubbed by the local critics, the Ballet Russe de Monte Carlo grossed just under $70,000 during its 11-performance run at the Opera House, which ended Jan. 2. House was scaled to a $5 top, with a $6 top on New Year's Eve.

Jose Greco comes in Jan. 19 for six performances with a top of $4.40.

Hurok's Top Terp List: 7 Troupes

Sol Hurok, concert manager whose name has been synonymous with ballet in the past two decades, is prepping for his most active season to date in the dance next year, with no less than seven terp attractions on his '55-'56 list. (This is in addition to his regular roster of concert talent.)

Biggest event, of course, will be the return of Sadler's Wells Ballet, after a two-season absence. Troupe will bow with a four-week run at the Met Opera House, N. Y., in September, and stay in the U. S. about 13 weeks. Margot Fonteyn, Violetta Elvin, Beryl Grey and Michael Somes will be back as leads, as will Svetlana Berlosova, Elaine Fifield and David Blair, latter trio upped from the Sadler's Theatre Ballet. Moira Shearer and Robert Helpmann are no longer with the company.

Second biggest terp event is the return of Ballet Theatre to Hurok's management after an eight-year lapse. Troupe will have an extensive tour, and probably play N. Y. for a spring season.

Other dance attractions on the Hurok list include Alexandra Danilova & Co., Azuma Kabuki Co. and Antonio & Co. The Scots Guards Band (which includes massed pipers and dancers) is still another attraction, while the seventh terp event (although contracts haven't been signed yet) is the Inbal troupe, from Israel.

New Primus Dance Troupe Signed by Kenneth Allen

Negro dancer Pearl Primus has signed with Kenneth Allen Associates for a concert tour next October through December. She'll be supported by a new company including three femme and two male dancers, three drummer-singers, a spiritual-blues singer and a pianist.

Allen also signed a management contract with violinist Ricardo Odnoposoff, who was heretofore with Columbia Artists Mgt. Odnoposoff, currently on a world trek through next December, will be back in the U. S. next January for a six month tour.

Ballet Theatre Getting Alonso for Chicago Run

Alicia Alonso, Ballet Theatre's top ballerina, is rejoining the troupe for its Chicago engagement, beginning Feb. 27, and will be with it for the 15th anniversary gala at the N.Y. Met Opera House starting April 12.

Miss Alonso had been touring Central and South America with her own company this season, and now is back in her native Cuba resting before joining BT.

More I Musici Dates

I Musici, Italian string ensemble which made its U. S. debut in Town Hall, N. Y., Sunday (9), has been booked for two extra Manhattan dates, Feb. 13 and 19, as result of sock notices received. Sol Hurok is handling the 12-man group in this country.

Ensemble left N. Y. Sunday night for a skedded eight-week U. S. tour.

Unique Philly Orch Deal; Lends Men Money to Buy Precious Instruments

Philadelphia, Jan. 11.

An 18th-Century cello, from the atelier of Matteo Goffriller, in Venice, has been added to the Philadelphia Orchestra's string section, according to a financing statement filed with the prothonotary of Common Pleas Court here.

Purchaser was Lorne Munroe, symph's first cellist, and the price was $10,000, with the orchestra loaning 58,000 of the amount. Court statement brought out the fact that loans to musicians for costly instruments has been a practice of the orchestra for 20 years.

According to manager Harl McDonald, plan acts as a financial inducement to members to buy finest instruments available. "That is why the Philadelphia Orchestra has the most valuable set of string instruments in the world—in history," McDonald declared. When a member selects an instrument, conductor Eugene Ormandy holds an audition for it. If he approves, the loan is advanced. The amount is paid off through payroll deductions, and as far as McDonald knows, the Philadelphia is the only orchestra with such a plan. "No interest is charged and we have never lost a nickel," McDonald said.

When he came to this city four years ago from the Minneapolis Symphony, Monroe had a $1,500 cello. The Goffriller was originally priced at $15,000, but when its owner died it was picked up from the estate for $10,000.

Longhair Disk Reviews

Donizetti: Lucia (Columbia). Brisk, effective version of the operatic masterpiece, with well-chosen leads and rousing choruses. Emphasis is on pace rather than poetry. Lily Pons, though occasionally sounding strained, husbands her resources, uses them carefully and effectively, for an exciting, artistic performance as Lucia. Richard Tucker is a vibrant tenor, Frank Guarrera a resonant baritone. Fausta Cleva conducts the combined Met Opera forces adequately.

Verdi:—Requiem (Angel). Impressive, highly dramatic performance by La Scala forces under Victor de Sabata. Whether in piano passages, thundering choruses, or powerful solo utterances, work is sung and played with great sensitivity of detail. Elisabeth Schwarzkopf is a superb soprano soloist, Oralia Dominguez a striking mezzo, Cesare Siepi a robust bass, and Giuseppe di Stefano a satisfactory if occasionally too metallic a tenor. Sweep and style carry everything before it here.

Bach: Concertos in E & A Minor (RCA Victor). Jascha Heifetz, aided by the Los Angeles Philharmonic under Alfred Wallenstein, in fellcitious performances that have spirit as well as lofty penetration. Concerto No. 2 in E is a bright, facile work; the A Minor more classic and serious in style.

Beethoven: Sonatas No. 1, F Minor & No. 2, in A (London). Early Haydnesque works, charming, graceful and gay, yet already showing the later, maturer Beethoven. Here they get fluent, stylish and musicianly readings by pianist Friedrich Gulda.

Marian Anderson's Sock Met Debut In Historic 'Ball' Seen As Trailblazer

By ARTHUR BRONSON

The Metropolitan Opera's own desegregation policy got under way formally and brilliantly in N. Y. last Friday night (7), when Marian Anderson appeared in Verdi's "The Masked Ball" before a distinguished, packed and exhilarated house.

The first Negro to sing at the Met in its 71-year existence (although a Negro dancer, Janet Collins, appeared there three seasons ago), the queenly contralto was the most eminently proper choice to lead the way to a general integration of Negroes into the roster. (Another, baritone Robert McFerrin, will appear at the end of this month, and more are likely to follow next season).

It was an historic occasion, as well as one of deep sentiment and emotion, because of Miss Anderson. It was also a highly artistic evening, due to a superb performance by an all-star cast brilliantly led by guest conductor Dimitri Mitropoulos.

The house was an SRO $19,255, sold out within days after the first announcement. Negro press reps from as far as the West Indies, opera lovers from San Francisco, show biz and world celebs mingled with regular subscribers.

Miss Anderson was down for only three Met appearances (all in "Masked Ball") this season, because her regular concert sked was set before the opera pacting. Her fee is the Met's top—$1,000 a performance, and (although it wasn't disclosed) the contralto promptly turned back her first night's fee to the Met's production fund. General manager Rudolf Bing approached Miss Anderson's manager, Sol Hurok, immediately after Friday's performance, and was heard to say, "We must have her for more appearances." But Hurok couldn't juggle her recital schedule to allow for two additional Met dates.

Dominating the Scene

Although Miss Anderson, singing Ulrica the soothsayer, appears in only one scene, it is an effective one, which she dominates. She has two arias to sing and ensemble work. And this was her evening. After the long, thunderous ovation that greeted her appearance, her nervousness in her first aria was excusable. (This was not only her Met debut, but Miss Anderson's first appearance on any stage in an acting role).

Reaching the apex of a long, distinguished concert career with this operatic stint, Miss Anderson was a memorable stage figure, dynamic and dramatic. Vocally, though not the singing wizard of a decade ago, she was also impressive, the voice showing power, a sustained line and the singer's amazing range in registers. There were occasional tremors and waverings of pitch, but on the whole it was clear, dramatic, vivid singing of high order.

In this, she was matched by a grade-A surrounding cast. Zinka Milanov was a superlative Amelia, with some delicately-spun head tones that were sheer sensuous delight. Richard Tucker was a polished, manly Riccardo and Leonard Warren a sonorous, distinguished Renato. A bobbed Roberta Peters was cute as a button as the page, and vocally as well as physically one of the best ever to grace that role in the opera. Norman Scott and Nicola Moscona proved a superior pair of conspirators, handling the laughing song expertly.

Mitropoulos wove his magic in handling the stage and orch pit, showing his versatility in mastering Verdi as well as the recent Strauss ("Salome"), meticulous as to detail, electric in climaxes, and weaving singers, orch and score into a brilliant, sustained whole. Manager Bing rates kudos not only for his sense of the dramatic, but also for his progressive ideas in breaking down the color bars, by the signing of Miss Anderson.

New Brooklyn Symphony To Be Headed by Landau

A new symphony orchestra has been formed in Brooklyn by Siegfried Landau. Orch, tabbed the Brooklyn Philharmonic, will be managed by Marks Levine, head of National Concert & Artists Corp., and will headquarter at the Brooklyn Academy of Music. Landau, head of the orch and opera departments of the N. Y. College of Music and director of the Y. M. H. A., N. Y. chorus, will be the conductor.

Orch will give its first concerts May 3, 5 and 7 at the Academy, in the form of a Beethoven Festival. Players, all professional, will then number 65. But orch will be increased to full symphonic strength of 100 for next fall, when it will start a regular series of six concerts, one a month. It will also give a youth concert series.

Inside Stuff—Concerts

Jussi Bjoerling, who dropped off the Met Opera roster this season when illness last year caused him to cancel several engagements, has been signed by the new and enterprising Chicago Lyric Theatre for appearances next fall, opposite the Italian-American sensation, Maria Callas. What effect this will have on the noted Swedish tenor's return to the Met next fall is uncertain, as the two opera companies' seasons (especially where rehearsals are concerned) will overlap. Bjoerling is slated for eight performances in October and November in Chi during the troupe's five-week fall season, and the Met starts up Nov. 14. Bjoerling's health has improved, and he's concertizing in South Africa and Yugoslavia this year.

The N.Y. Times Magazine's recent article by Met manager Rudolf Bing on opera caught the trade's eye—and raised a couple of eyebrows. The Times illustrated the piece with a large, half-page picture of box-holders at a La Scala, Milan, performance, applauding U.S. singers. "La Scala applauds," read the cutline, with no names mentioned. Times didn't point out that the central part of the picture, the stage-box of guests, seen clearly, contained the noted maestro, Arturo Toscanini; his daughter, Countess Wally Castellarco, and Italian conductor Victor de Sabata, with whom Toscy, long at odds politically, reportedly has become reconciled.

The N.Y. Music Critics Circle on Monday (10) picked its "bests" for 1954, with Shostakovich's Symphony No. 10 as best orchestral work; Gian-Carlo Menotti's "Saint of Bleecker Street" as best opera; Orff's "Carmina Burana" best choral work; Rieti's 3d String Quartet best chamber piece. Vittorio Giannini got a special citation for his "Taming of the Shrew" as done on NBC-TV Opera Theatre.

"I listened to Negro and white singers while I was in Europe," said Rudolf Bing, the Metropolitan Opera's general manager recently in the N.Y. Times. "I'm looking for voices, not colors. We have been fortunate in Janet Collins' exciting dancing at the opera house, and now Marian Anderson, who is singing Ulrica, the fortune teller in Verdi's 'Masked Ball.' We have signed Robert McFerrin, a young baritone, and we will consider other Negro artists. Naturally, singers are listened to with a certain repertory in mind. When it comes to engaging anyone, there is no use in engaging a wonderful soprano if one needs a bass. That applies to Negro singers, too. I must consider the parts in which they are cast. Eva in 'Die Meistersinger' might be difficult with a Negro singer; nor could I easily envisage a Negro Elsa in 'Lohengrin.' But there are quite a few parts in the Italian and German repertory which I would not hesitate to cast with a colored singer if I found one whose vocal abilities seemed outstanding. Color does not worry me at all."

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Literati

Odd Libel Ruling

Under an interesting ruling handed down in N. Y. Supreme Court last week, it is libelous to run a story charging a professional writer with having written an article that resulted in a libel suit which another publisher settled for a substantial sum. Decision was made by Justice Matthew M. Levy in denying a motion made by Walter Winchell and the Hearst Corp. for dismissal of a libel suit brought against them by Eva Harrison as executrix of the estate of Charles Yale Harrison.

Harrison, who died shortly after the action was filed, contended in the complaint that the defendants "falsely and maliciously" injured him by publishing the following item: "Life settled out of court with labor leader Van Arsdale over Chas. Yale Harrison's (the plaintiff's) 'Van Arsdale's Tight Little Island' piece of a few seasons ago. Paid him $17,500."

In his opinion, Justice Levy pointed out that Harrison claimed that the publication is libelous per se. For, it's alleged, by such publication the meaning was intended to be conveyed that Harrison's piece about Van Arsdale in Life mag resulted in libel action against Life, which was settled by payment of a substantial sum to Van Arsdale. Moreover, the court notes, the complaint also maintains that "in consequenee the impressions were obtained that the plaintiff had committed a crime by having delivered a libelous article to Life . . . and was a grossly careless, immoral, inept and incompetent writer and public relations consultant."

In the course of his career as a writer and publicist, Harrison had been associated with Harry Van Arsdale, who was business manager of Local 3 of the International Brotherhood of Electrical Workers. Justice Levy, whose opinion denying the motion for dismissal was a lengthy one, also held that clarification of the meaning of the statement published by Winchell and Hearst "would be a matter for the determination of a jury."

Look's Upbeat Look

Look mag showed a 16% gain in advertising revenue in 1954 over the previous year, with a total revenue of $26,667,514, president Gardner Cowles told Cowles Magazines' annual stockholders meeting last week. He said Look was the only magazine in the major weekly field to show a gain in advertising pages and had the largest revenue gain of any major mag.

Meeting elected Daniel D. Mich, v.p. and editorial director of Look, to the mag's board of directors, bringing the board strength up to eight, and also elected Robert Hume, formerly Look auditor, to the post of assistant treasurer. All officers of the mag were reelected.

Trump's Omaha Shift

Glenn Trump, VARIETY's Omaha mugg, has been named amusement editor and local columnist of the Omaha World-Herald.

Trump moves over to the entertainment post from other duties on the paper, succeeding John Koffend, who has joined Time mag's Los Angeles bureau.

Mozart Handbook

With the 200th anniversary of Mozart's birth coming up next year, and every musical organization in the world already prepping for the event, "The Mozart Handbook" (World; $7.50) comes along most appropriately. But it would be an invaluable guide anytime. Edited by Louis Biancolli, the N.Y. World Telegram & Sun music critic, who did a yeoman as well as artistic job here, the 629-page tome is a stupendous one-volume intro and comprehensive guide to the gifted man and his music, culled carefully from many authors and sources.

Discussing Mozart's life, times, loves, letters as well as his music, the tome includes closeups from contemporary sources, as well as elaborate discussion of his symphonies, concertos and operas (with background and story) by various experts, for a very informative, compact handbook. *Bron.*

Art Buchwald, Et Al.

"Art Buchwald's Paris" (Little, Brown; $3.75) is Paris on the half-shell. It defies putting down. You've read it all, or most all, sporadically in the Paris edition of the N.Y. Herald Tribune and reprinted a week or so later in the N.Y. parent edition in New York, but concentrated into some 280 pages it is high-voltage. French postcard, vintage-proof in printer's ink, it's a constantly nostalgic reminder for any tourist, and a cinch incentive for any potential tourist. The French Bureau de Tourisme should subsidize it.

Bennett Cerf's kingsize "Encyclopedia of Modern American Humor" (Doubleday; $3.95) is just that, a treasury of some the best light reading by American humorists.

Grantland Rice's posthumous memoirs, "The Tumult and the Shouting" (Barnes; $5), is subtitled "My Life in Sport," and a rich, full, never-dull life it has been. The dean of American sports writers died at 73 last July but his memoirs are a fine record of personal achievement and an indelible chronicle of the American sporting scene. *Abel.*

Cue's Travel Dept.

Starting this week, Cue mag, N.Y. entertainment weekly, will have a travel section edited by Eric Mann. Plus a 12-page monthly supplement encasing one country or region, the mag will feature a weekly column. First of the monthly specials will take in Italy, the second (Feb. 12) will be devoted to the Caribbean, and in March the feature will be on spas and festivals. Tied in is a readers' travel info service.

Mann is a travel writer for a number of newspapers and also lectures on the subject. He's a director of the Institute for Intercontinental Studies.

Curtis' Bride Guide

Curtis Publishing Co. is planning a quarterly called Bride-To-Be, designed as a wedding and home-making guide. Mag will be issued by a newly-formed Curtis subsidiary, Bride-To-Be Magazine Inc., with offices in Chicago and New York.

Publisher will be Walter N. May, with Mrs. Marjorie Binford Woods and Mrs. Alice Thompson as co-publishers. Slated to start late in spring, mag will cost $1 a copy.

920,000 Arizona Highways

Arizona Highways has a new name at the top of its board. Ernest McFarland has supplanted Howard Pyle as Governor of Arizona. But Raymond Carlson is still editor and George M. Avey, art editor.

Mag still gets an appropriation from the Arizona Highway Commission and still turns back lots more than it gets. Its Christmas numbers ran to 920,000 copies. Krueger of Milwaukee prints it by mirco-color lithography on offset enamel.

Thriving Scot Trade

The book business is booming at Edinburgh, home of the Scot publishing trade. All firms report a busy year, mainly due to large demand for books from West Africa, Malaya and the West Indies. These countries need books in their native lingos to help educate their people.

One firm, Thomas Nelson & Sons, received an order for 800,000 copies of two elementary arithmetic books. Nelson's revised version of the Bible sold nearly 3,000,000 copies in the past few years, while another Edinburgh-produced series, Chamber's 20th-Century Dictionary, is into its fifth impression.

CHATTER

Profile on Victor Borge, by Robert W. Marks, in the February Esquire.

Lucius Beebe has surveyed Nevada for the February issue of Holiday.

First exhibition of American typography opened at Aberdeen (Scotland) Art Gallery.

Jason Epstein, Timothy Seldes and Francis K. Price named senior editors at Doubleday.

Gertrude Brassard, American Home's merchandise editor, hospitalized with broken hip.

Jean Homm, formerly food editor Farm Journal, now off-camera editor with Arlene Francis' telly show.

Disk promoter Buddy Basch to pen the record review column for Magazine House's recently acquired Quick mag.

A novelette about Hollywood, "The Man Who Laughed Too Much," by screenwriter Lester Cohen, is the lead feature in the February Esquire.

Jack W. Robertson, former show scribe and now editor of Evening News, Glasgow, named chairman of West of Scotland district of British Newspaper Press Fund.

Maurice Zolotow's profile on George Abbott to appear in the Saturday Evening Post issue out Jan. 25. Zolotow has also just sold the Post a piece on Maurice Evans.

Charles N. Heckelmann, veepee and editor of Popular Library, elected vice-president of the Western Writers of America, an organization of scripters of cowpoke yarns.

Richard Aldrich's chronicle of his late wife, "Gertrude Lawrence as Mrs. A," had a pre-publication sale of 2,000 copies as of Jan. 1, with 35,000 copies printed for publication last Friday (7).

Cyril Clemens, editor of the Mark Twain Journal at Kirkwood, Mo., is gathering anecdota on his kinsman. Asks anybody having favorite stories of or about Mark Twain to mail them to him.

Stories on Geroge Gobel are appearing the next two months in Cosmopolitan, Modern Screen, Pageant, Better Homes & Gardens, TV Revue, TV Magazine, TV Life, TV Radio-Mirror and TV Annual.

Edmond M. Hopkins, formerly business manager, succeeds his father, the late Fred M. Hopkins, as publisher of the Fostoria (O.) Review Times. Virgil E. Switzer, city editor since 1931, was named editor.

Metro's Herb Crooker is author of a new book on yachting, "The Boatman's Almanac," being published by Hermitage House for release early in the spring. A foreword was contributed by Jimmy Durante.

Bill Ornstein, Metro homeoffice trade contact, has two stories current, "Miracle at Moshulu" in the U. of Kansas City Review, winter issue, and "My Pal, Whitey," in the American Jewish Times Outlook for January.

U. of Nebraska football coach Bill Glassford, who led his team to the Orange Bowl this year after his players threatened to revolt if he was not fired last winter, is authoring a book, "Dear Coach," to be published next summer.

L. Franklin Heald has been named director of magazines for the American Alumni Council. In this capacity, he will coordinate the activities of 540 college and university alumni publications, replacing Corgin Gwaltney of the Johns Hopkins Magazine July 1.

Paul K. Lapolla, for the past eight years with Doubleday & Co. as special projects editor and a member of the trade editorial department, joins Random House Feb. 1 as a member of the editorial staff. He'll concentrate on the development of basic non-fiction titles.

A newsman's closeup of former N.Y. Gov. Thomas E. Dewey is being readied by Congressman Leo W. O'Brien, of Albany, ex-head of the International News Service bureau at the Capitol and present WPTR-WRGB-TV commentator, for a two-installment printing in Collier's during March.

A new syndication service, built primarily around entertainment news, has been started. First item to go out was a video column to 500 newspapers called "This Week In TV," scribbled by outfit's boss, Chet Whitehorn. Other services expected to follow will be "Quotes of the Day" and "Lighter Side of the News."

Profile of Roy Rogers and Dale Evans, titled "Carry Christianity On Your Sleeve," penned by Kay Campbell, skedded for March issue of Christian Herald. Piece is timed to tie-in with release of her next book, "My Spiritual Diary," to be published by Revell. Next Hollywoodite to be profiled for same magazine by same writer is Walt Disney.

Rev. James M. Gillis, 78-year-old Paulist Father, longtime speaker on NBC's "The Catholic Hour" and former editor of The Catholic World, last week wrote "30" to "Sursum Corda," a column which he had turned out for Catholic papers since Oct. 22, 1928. The final commentary was his 1,638th. He never missed a week, despite two serious illnesses.

Edward M. Waters' biog of Victor Herbert will be published by MacMillan next April. It's an $8.50 item. A Macmillan import, publication will be "Alec Guiness (An Illustrated Study of His Work for Stage and Screen)" by Kenneth Tynan. Another overseas publication via Macmillan is "English Wits" from Pope and Dr. Johnson to Beerbohm and Shaw, edited by Leonard Russell.

Mexico is one of Latin America's top publishing countries with an annual output of 1,928 various kinds of periodicals, according to the Mexican postal service, with which they are all registered for secondclass mail rights. The periodicals include 177 daily newspapers, 400 weeklies and 703 monthlies. And there is the freak weekly newspaper, El Triburon (The Shark), of which but one copy at a time is issued. It is a social pass around, hand written in pen and ink, by Rodolfo Sarmiento, a judge of the civil registry in Puebla City, capital of Puebla state.

Scully on By-Liners

Continued from page 2

out a frantic call for volunteers whose brilliance has rarely failed them. By November he has enough contributions to account for half the denuded forests in the western world.

By early December he begins to see the folly of such fear, but it is too late by then to hold back what he himself has started. He has to wade through mountains of paper to get to 154 West 46th St. He also has to dodge traffic citations for blocking public highways.

By the time all this copy is sorted and baled, there is enough overset to start a metropolitan daily—and at the rate of their demise, wouldn't this use of VARIETY's excess be a good idea?

To palliate the army of contributors who were panicked into writing like mad to meet an emergency, it soon becomes obvious that somebody will have to be a gentleman and pull out. Not being around to fight for his credits, the somebody sure to go first is Scully and his scintillating scrapbook. With his contribution goes a thumbsized photographic image of the handsomest mugg in the paper's history and of course his season's greeting. These are all forced to walk the plank as a package deal.

In addition to this mad dispersal of loyalists, many one-shot contributors are liquidated as well. Many of them are not as hardy as we are. After seeing that their contribution has failed to appear they begin to be gnawed by doubts. If they can't make VARIETY in an anniversary issue, for free, how can they possibly be worth $1,750 a week writing such gems as, "We're a little late, so goodnight folks"?

Bad News Gets Around, Don't It?

Suppose it gets around that VARIETY had rejected their prose? Maybe they can keep the secret, but can their secretaries who typed the pieces and then looked in vain for them? These girls live on such scuttlebutt and it moves up to their bosses. So while the dejected and rejected contrib may keep his disappointment to himself, that doesn't mean the whole world he lives in isn't aware of his rejection.

He begins to suspect that some new legal or extra-legal committee designed to harass their betters has put the finger on him He wonders if that VARIETY box, heralding that his contribution would be one of the brighter pieces of the anniversary, didn't in turn tip off some snooper bent on ruining him. Such doubts are the vitamins of ulcers. It becomes a matter not of what are you eating but what's eating you?

"Sorry, your piece was crowded out in the rush of going to press," might have served as a plausible explanation in the days when freedom was something nobody talked about because everybody had it. But that day passed out of the world years ago; not long after, in fact, Roosevelt and Churchill announced the Four Freedoms as their main object of the war against the Nazis.

Even a literary rejection today can only mean some invisible censor has put his finger on the author and touted the editor off him. He has heard so much about what "one telephone call to the right person" can do, he is fearful some power has made the call in his case. He now remembers that one night, when a little high, he did say he favored a one-party government, but that was when the Republicans had everything anyway. Is he going to be turned in, now that the voters have indicated they prefer a two-party government?

Oil For Troubled Waters

Among my extra-curricular activities is to convince jitterbugs like this one that his rejection does not imply a lack of literary or even political merit. VARIETY has no blacklist. It wouldn't know where to find it in all that overset if some schnook sent one in. Besides, the paper has always been allergic to people who make a living pushing other people around.

More than 20 years ago, in an effort to keep from being crowded out of an anniversary issue myself, I actually bought and paid cash for an ad extolling my own column. I thought I was entitled to a trade discount, something agencies get. Fat chance. All or nothing at all was the gist of the front-office. Not even a 2% discount for cash would these leeches grant me. I complained, but nobody even looked up from his desk. They figured it was just a pressagent needled into beefing by his producers about a bad notice.

The editor himself doesn't get these repercussions any longer. Weeks before the anniversary number is actually on the presses, he has his bags packed, and the moment he gets the page proofs and okays them, he closes his bags and is off in a cloud of dust—destination unknown.

He usually winds up in Florida or California. Those left behind must now play the role of a buffer state. While no one left behind would go so far as to write, "We regret the editor is out of town, but your letter will be brought to his attention when he returns," that's only because those left behind realize that the same "time" which wounds all heels also heals all wounds.

By the time the editor does return, worn out from a vacation in Miami or Palm Springs, the rejected contributors have got other things to worry about and the chances are the fire department has ordered their letters to be cleaned out of the aisles long before the editor comes home.

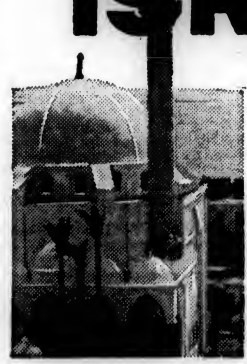
The only way I know to beat this system is to have a tickler file. Then when the annual pitch comes from VARIETY to honor a coming anniversary number with your priceless prose, you can pull out last year's rejection and send it in again.

One guy I know made it this way on his third try. The editor, possibly fearing a new contribution might be worse than the old one, settled for the dog-eared copy. At least this one, he reasoned, had stood the test of time.

It's a comforting thought and I leave it with all those who feel that VARIETY is a greater enigma than the British Admiralty.

February HOLIDAY Magazine salutes

ISRAEL



THE HOLY LAND TODAY

The beautiful Land of the Bible comes to life as Joan Comay, wife of Israel's ambassador to Canada, tells her dramatic story of the rebirth of Israel.

Here is a Holiday report that answers all your questions about the homes, language, religion, business and people of Israel today. It's a vividly written, spectacularly illustrated article that you'll want to read and keep!

Broadway

Larry Gore handling the public relations chores for the 11th Annual National Antiques Show slated for Madison Square Garden week of March 7.

Henri Gine, personal manager of Myron Cohen, was inadvertently scratched from the Anniversary Edition advertisement of the latter. Scuse, please.

Norman S. Nadel, theatre editor of the Columbus (O.) Citizen, currently in N.Y. covering plays in preparation for his show train theatre party in March.

Pidgie Jamieson, who has appeared on Broadway and in some 25 tele shows, celebrated her 10th birthday with a party at the Pierre. Guests included juve friends from stage, tele and radio.

Sol Hurok threw a supper party at the St. Regis Roof last Friday night (7), after the Met Opera performance of "The Masked Ball," in honor of Marian Anderson, who made her Met debut in the opera that night.

Roberta Peters, Met Opera soprano, became engaged last weekend to Bertram Fields, exec director of the Hertfield hotel chain. Singer was formerly married, though briefly, to Met baritone Robert Merrill.

The Bohemians, Gotham musicians club, honoring Dame Myra Hess, the British pianist, at a dinner at the Plaza Jan. 30. Dinner is a benefit for the Musicians Foundation, which aids the needy in the music field.

Dorothy Kirsten in from the Coast on Monday (10) to rejoin the Met Opera for balance of the season. She sings in a gala "Traviata" Sunday (16), with Jan Peerce and Robert Merrill, for benefit of the West Side Institutional Synagog.

Huntington Hartford, theatre owner and producer, and his actress-wife, Marjorie Steele, in from Britain today (Wed.) on the Queen Elizabeth. Also arriving are actress Geraldine Brooks, violinist Yehudi Menuhin and pianist Witold Malcuzynski.

Max Fellerman, veepee and general manager of Lopert Films, left for the Coast Monday (10) on a product looksee. Lopert firm now handles operation of both the Astor and Victoria Theatres, and Fellerman will try to line up new product for both houses during his 10-day stay in Hollywood. He will be accompanied by Mrs. Fellerman.

Miami Beach

By Lary Solloway

Jackie Miles opening Jan. 12 at the Nautilus Hotel.

Celeste Holm set to follow Kay Thompson into the Balmoral Hotel on Jan. 22.

Walter Winchell at the Roney Plaza for three weeks of sun and putting-green practice.

Maria Riva will head up the Cerebral Palsy fund-raising telethon from Miami Beach auditorium Jan. 22.

Harold Gardner resigned as publicity director for the new Fontainbleau; he leaves at end of month to open his own flackery.

Ruth Cosgrove remained in town while husband Milton Berle headed for his tv chore in N.Y.; he returns immediately after the telecast.

Colgate Comedy Hour to emanate from the Fontainebleau on Jan. 16 with Jack Carter, Federico Rey and Pilar Gomez featured. Novelty act will be the water ballet from Cyress Gardens, Fla.

Norman Schuyler, who had shuttered his Beachcomber for several weeks, changed his mind. The spot reopens this week with a lineup that includes Lenny Kent, the NovElites, Kaye Ballard and the Winged Victory Chorus.

Madrid

By Ramsay Ames

(*Castellana-Hilton;* 37-22-00)

Director Luis Lucia's next film will be "La Lupa" (The Magnifying Glass), starring Jose Isbert.

Italy's Titanus Films and Spain's Marco ditto, have reached an agreement to coproduce "Goya." Marco is the company now producing "La Ley del Silencio" in Barcelona.

Dolores del Rio doing the rounds of Christmas parties incognito in Sevilla. She leaves soon for Mexico, having completed her "Senora Ama," under the direction of Julio Bracho.

Susana Canales will make one more film here before leaving for Mexico. Produced by Altamira Films, and directed by Rovira Beleta, "Familia Provisional" goes before the cameras early in January if Susana's "Un Hada en la Ciudad" has wound up.

Before leaving for Puerto Rico, Marianela de Montijo's dance company will play a second time at the Castellana-Hilton's Rendezvous. Opening date is Feb. 7. Meanwhile, Marianela will star in a film based on the life of Antonia Merce "La Argentina."

Roberto Rossellini dashing between Barcelona (where Ingrid Bergman completed her last performance of "Joan of Arc" Jan. 3 at the Teatro Liceo) and Madrid. He held confabs with Brazilian producer Fernando Barros and actor Alberto Ruschel about two films he wants to make with them. "Rebellion in Rio Grande," is to be made in Brazil while the other will be done in Portugal, featuring Amelia Rodriguez. Both will star Ruschel.

Paris

By Gene Moskowitz

(28 *Rue Huchette; Odeon* 49-44)

Year's film grosses were split so that 32% went to firstruns and 68% to nabes.

Maria Casares joins the Theatre National Populaire this month, to play in "Macbeth" opposite Jean Vilar.

Imminent release of the Sacha Guitry epic, "Napoleon," probably will hold up the release of the U.S. pic, "Desiree" (20th).

Jean Poiret and Muchel Serrault writing a musical revue to enter Bruno Coquatrix's Theatre Caumartin next season.

Joe Warfield, U.S. thesp, back after a sojourn in Germany making a Franco-German pic, "Escale A Orly" (Stopover At Orly).

Sacha Guitry's next big pic, "Si Paris Nous Etait Conte" (If Paris Were Told to Us) will have nearly 100 stars in the cast, from big roles to bit parts.

Spyros Skouras being feted here by French exhibs under hosting of Jean Hellman, owner of the Rex where "The Robe" broke all existing records.

Jean-Louis Barrault will add Christopher Fry's "Sleep of Prisoners" to the rep of his company next month. French version is by Morvan Lebesque.

Jean Anouilh now has three successful legiters here with longrun "L'Alouette" (The Lark), newcomer "Cecile" and reprise of his 1941 "Le Rendezvous De Senlis."

Andre Malraux's "La Condition Humaine," now playing as a legiter here, in an adaption by Thierry Maulnier, may be transcribed for the U.S. stage by Robert Sherwood.

Three Gallic pix to rep France at the Punta del Este Film Fest in Uruguay Jan. 14-31 are "Le Rouge Et Le Noir," "J'Avais Sept Filles" (with Maurice Chevalier) and "Ali Baba," with Fernandel.

Henry Sherek feting Joan Greenwood to a week of theatregoing here before she opens in his next production in London; Ladislas Fodor's "The Moon and the Chimney." It is her seventh play for Sherek.

Dick Edwards, owner of the Ringside nitery, which gave jazz awards to pianist Lil Armstrong and Martial Solal, both now at his club, awarded special kudo for international jazz prowess to Lionel Hampton.

Lionel Hampton will do a pic stint in Hamburg. Then he is set for a concert in Monte Carlo, then heads for a two-week tour of Israel at the request of the ministry of the interior. He is donating his services free to Israel.

Raymond Rouleau will direct a film version of the current legiter, "Les Sorcieres De Salem" (The Witches of Salem), adapted by Marcel Ayme from the Arthur Miller play, "Crucible." Stars of stageshow, Yves Montand and Simone Signoret, will star in the pic with Ayme repeating on the script.

India

Mysore state government exempted all circus, drama and folk dance performances from the entertainment tax.

East Pakistan is building its own studio at Chittagong for production of films in Bengali because East Pakistan natives predominantly speak Bengali.

Indian Parliament voted for the government plan to ban all undesirable films. Minister for Information and Broadcasting indicated the possibility of having one uniform code for censoring both Indian and foreign films.

Madras government regularizing the Cinematograph Act to compel exhibitors to screen "approved" films produced by India government's film division. Many exhibitors volunteered to screen approved these shorts since patrons want them before regular programs.

Francois Di Dio in Bombay to make a documentary on Indian Life. It is likely the French producer will conclude coproduction deal with Indian film companies.

Swiss producer Dr. Erich Tilgenkamp also in Bombay to spend seven weeks shooting scenes for television.

London

British ventriloquist Arthur Worsley planes to N.Y. this week to do a guest spot on Ed Sullivan's "Toast of Town" next Sunday (16).

Barry Gray in town on a two-week vacation during which time he is writing news features on the development of commercial tv in Britain.

Sidney L. Bernstein appointed chairman of Variety Theatres Consolidated, succeeding Reginald C. Bromhead who retired at the end of 1954.

"Three, Two, One, Zero," the NBC documentary film written and produced by Henry Salomon, is to have its second airing on BBC-TV tomorrow (Thurs.).

A. E. Matthews, vet British film and legit actor, taking the chair at a Foyles Literary Luncheon Friday (14) to celebrate the publication of Sir Mortimer Wheeler's "Still Digging."

The Stewart Granger-Jean Simmons starrer, which Mike Frankovitch is making for Columbia release, is to be renamed "Rebound." It was originally entitled "Deadlock."

Elizabeth Lennon, Cyril Wells and Jeffrey Lenner with the Charmony Three and the Billy George Trio left last week for a two-month tour of the middle east to entertain British troops.

Ava Gardner presented with an engraved silver salver by Montague C. Morton, United Artists managing director here, to commemorate her round-world trip to bally "Barefoot Contessa."

Audrey Hepburn and Mel Ferrer, whose press reception attracted a capacity turnout of scribes, attended the preem of "The Bridges at Toko-Ri" at the Odeon, Leicester Square last Thursday (6).

Pittsburgh

By Hal V. Cohen

Florence Sando returning to Playhouse boards for role in "The Women."

Joe Feldmans called to N. Y. by sudden death of her sister, Mrs. Helen Loeb.

Johnny Kirby's option at Copa City in Miami Beach picked up for two more weeks.

John Ragin, Tech and Playhouse actor, inducted into the Army from his home in Newark.

William Wymetal staging Fort Worth and Dallas Opera Assn. production of "Carmen."

Peter Lind Hayes and Mary Healy in town for couple of fashion shows at Gimbels.

Lenny Litman, owner of the Copa, and his wife celebrated their seventh wedding anni.

Hilda Zaiden and Val Stanton, who dance in Playhouse musicals, announced their engagement.

Kay Vernon, currently at Ankara, will go back to that room again for another two weeks Jan. 31.

Bill Goldie, who owned Blue Ridge Inn for 20 years, bought Broadway Grille and Lounge in Dormont.

Georgie Shaw, who just played Vogue Terrace with the Four Lads, booked for return date at Copa week of Feb. 28.

Berlin

By Hans Hoehn

Local preem of "On The Waterfront" (Col) postponed until early this month.

Recent checkup here showed that 54 out of 251 West Berlin cinemas have been equipped for C'Scope pix.

There were 71,606 tele set owners registered in West Germany as of last month. One year ago there were only 9,021.

"Neue Zeitung," American-German language newspaper in Berlin, will close shop with its Jan. 31 issue. A committee of its staffers formed to discuss taking over paper.

Peter Schaeffers and Aldo V. Pinelli returned from Stockholm, where they signed a pact for a German - Swedish coproduction, tentatively titled "Schwedenmaedel" (Swedish Girl).

Istanbul

By Ozan Sungur

(*Arnavutkoy, Sucubahce* 5; 35722)

Hans Wilt orch at the Normandia.

Silvana Pampanini arrived here late in December.

Spanish singer Gloria Marlova at the Lido nitery.

Italian pianist Aldo Ciccolini off for Rome after concerts in Ankara, Izmir and here.

"Seven Year Itch" is now in its third month. American comedy hit is at the Kucuk Sahne.

American company of "Porgy and Bess" expected here early this month before its date at the Stage Opera in Ankara.

Munsin Ertugrul will do "Teahouse of the August Moon" if he can get Munir Ozkul and Haldun Dormen for leads.

Krinio Papa and Misuri Spiro, two leading players of the Greek Theatre in from Athens, to do scenes from old Greek classics.

Italian tele dancer Maritza Donaatz pacted by legit comedienne Toto Karaca to choreograph all the revues at the Maksim where latter stars in her own productions.

Minneapolis

By Les Rees

Willie Restum's "Kats" at St. Paul Flame.

Russ Carlyle played one-nighter at Prom Ballroom.

The Diplomats holding over at Hotel Radisson Flame Room.

Edyth Bush Little Theatre giving "Nothing But the Truth" a three-week run.

Patty McGovern of "Honey Dreamers" in from N.Y. to visit parents and brother.

Star Playhouse presenting "Father of Bride" Jan. 12-23, with "Death of a Salesman" scheduled to follow Jan. 26-Feb. 6.

Harry Shapiro back with "Sailor's Delight" at Lyceum. Producers Richard Aldrich and Richard Myers flew in from N.Y. to give it o.o.

"Tea and Sympathy," starring Deborah Kerr, pencilled into Lyceum week of Feb. 21 as third of Theatre Guild's promised seven subscription offerings.

Scotland

By Gordon Irving

(*Glasgow; Kelvin* 1590)

"South Pacific" teed off for season at Empire Theatre, Edinburgh.

Hyman Zahl, Fosters' Agency tenpercenter, to Scotland to look at shows.

"Love from Judy," English musical, set for His Majesty's Theatre, Aberdeen, Jan. 17.

Robert Wilson, Scot singer, clicking big in Aberdeen with new tune, "Here's To The Gordons."

Zahoor, Indian pole acrobat, into circus at Waverley Market, Edinburgh, after six-month stint in Spain.

Memphis

By Matty Brescia

Don Reid and his crew to Peabody's Skyway for two weeks.

Notre Dame Glee Club booked for one-nighter Jan. 30 under Christian Brothers College direction.

Larry Higgins, erstwhile deejay here, now spinning platters for top niteries over WFTL, Ft. Lauderdale, Fla.

Anna Russell skedded for a one-night concert at City Auditorium (28) under Ike Meyers' Arts Appreciation banner.

Santiago

Peters Sisters booked into the Tap Room.

Oscar Brooks, Mexican film producer, stopped off enroute from Buenos Aires.

Catholic Action group's censorship rating of films placed "Miss Sadie Thompson" (Col) in the lowest category as a "very inconvenient, immoral" film.

Guest Irishmen

Continued from page 2

caster really will give the American music public a treat and bona fide Irish music an outing with some genuine beauties like "The Coulin" or "The Blackbird" or "Savourneen Deelish," or those ancient airs of which Thomas Moore thought so much he tried to preserve them by writing such splendid verses to fit the melodies.

That most hauntingly beautiful of all Irish airs known as "Danny Boy" or, more formally, as "Would God I Were The Tender Apple Blossom" is the achingly lovely lament of Emer, an Irish queen, for her lover, Cuchullain. Such real Irish music has been sung and cherished by the Irish for centuries, as any Irishman will attest.

How did Dimitri Tiomkin get in on this subject of Dublin dropbeat? Well, in tracing primeval Greek airs in preparing the score for Warner Bros.' "Helen of Troy," I eased in a bit of etude on the history of native music. Very enlightening. I even found out why so many Uruguayans have tired feet. Their national anthem, and they always stand, has seventy stanzas.

Hollywood

Edward Prinz seriously ill in St. Vincent's.

George Pal hospitalized for minor surgery.

James Stewarts off on two-month tour of the Orient.

Adolph Zukor celebrated 82d birthday last Friday (7).

Jack Oliphant, British flack, in from London to join wife Julie and daughter.

Motion Picture Relief Fund sold 113,000 Christmas cards, an all-time high.

John H. Heard to Denmark for indie production, "Springtime in Copenhagen."

David Brown back at 20th-Fox after two weeks of confabs with N. Y. story editor.

Irving Briskin production chairman for Jerusalem Anni Festival at Shrine Auditorium.

John Ericson, in cast of "Bad Day at Black Rock," to make 12-city bally tour for pic.

Cecil B. DeMille will have a Long Beach (Calif.) junior high school named after him.

Hollywood Foreign Correspondents Assn. will hold annual Golden Glove Awards Jan. 19.

Jessie Wadsworth, Hollywood's first femme agent, celebrates 30th anni in the business Jan. 23.

Murray Spivack resigned after 17 years at 20th-Fox to enter freelance music field as music-mixer.

Jack H. Harris, Exploitation Productions, Inc., veepee, arrives tomorrow from Philly headquarters to set up Frisco and L.A. distrib.

Westmore hairdressing clan is now eight, with Barbara, youngest in family, assigned to Joan Crawford for "Female On the Beach."

Howard Christie and Ted Sherdeman, producer and writer, respectively, on Universal's "Away All Boats," to Washington for talks anent Navy cooperation.

Former 20th-Fox costume designer Sascha Brastoff, who worked at New York's Sculpture Center since last summer on a group of steel sculpture pieces, will exhibit them starting Jan. 18 in West Los Angeles at his galleries.

Chicago

Christine Nelson and hubby Louis Quinn in from the Coast.

Blue Angel's Jean Farulli off to the Caribbean on the prowl for new calypso talent.

Balaban & Katz prexy John Balaban back at helm after spending holidays in Palm Springs.

George Jessel, currently at the Chez Paree, emceed TV Guide's annual awards telecast via WBKB Monday (10).

Dave Garroway brought in by General Motors to emcee the firm's Auto Show telecast Saturday (8) over WGN-TV.

Portland, Ore.

By Ray Feves

"Hamlet" is packing Ommansky's Magic Ring Theatre.

Jack Collins and Howard Finch reopened the Clover Club, Jan. 8. The Cooper Sisters, Virginia Nolan and George Arnold orch in for two frames.

Frank Sennes' Revue, "A Nite in Paris" with Tippy & Cobina, Belles & Bows with Skeets Minton & Jimmy Morton, Bobbie Clark, Sing Lee Sing Family and Dorothy Dorben Dancers at Amato's Supper Club for three stanzas. The Marie Wilson Show just completed two weeks there.

Dallas

By Bill Barker

Jose Iturbi guest-starring with Dallas Symphony Orch.

Joanne Gilbert into Baker Hotel's Mural Room for two weeks.

Dublin Players drew five capacity houses at Courtyard Theatre, with $3.30 top.

Coauthors Jerome Lawrence and Robert E. Lee here for preem of their new drama, "Inherit the Wind," at Margo Jones' Theatre '55.

Ottawa

Joe Saxe, proprietor of the Gatineau Club, bought the Canada Life Bldg., for $205,000. Block is a business section store and office bldg.

Canadians spent $8.30 per capita on film entertainment in 1954, nine cents per person more than the previous year, according to the federal bureau of statistics.

A. D. Dunton, Canadian Broadcasting Corp. chief, faced one of CBC's sternest knuckle-rappers, Bob Blackburn, Evening Citizen tele critic, on the radio show, Press Conference, CBC's Dominion web.

Obituaries

Continued from page 66

ducers on the road. He staged strawhat companies in vacation shows at Whitley Bay and Ramsey, Isle of Man. During World War II he was with the Royal Air Force Gang Show.

Dodd was in show biz since 1912, when he debuted at the Theatre Royal, Birmingham, Eng.

Surviving are his wife, actress Babs Gordon, and daughter Fay Lenore, leading lady of London Palladium shows. Bijou Gordon, now working in tv in Toronto, Canada, is a sister-in-law.

THOMAS C. KEMP

Thomas C. Kemp, 63, drama critic of the Birmingham, Eng., Post since 1935, died Jan. 3. He was also chairman of the Crescent Theatre, Birmingham, and wrote several plays for the group, including "Harvest of Faith," "The Wall" and "Supremacy."

Kemp wrote such books as "The Birmingham Repertory Theatre," "The Playhouse and the Man" and "The Stratford Festival; a History of the Shakespeare Memorial Theatre." He also was drama and film critic for the Midland Region of the BBC.

ELMER PEARSON

Elmer Pearson, 70, former vice-president and general manager of Sock and Buskin, into a major campus activity.

Brown wrote numerous pamphlets and newspaper and magazine articles on the theatre as well as several books. He was a corporate member of the American National Theatre and Academy.

HORACE A. VACHELL

Horace A. Vachell, 93, novelist and playwright, died Jan. 10 in Bath, Eng. One of the most prolific writers in English literature, he had his 100th and last book, "Quests," a volume of reminiscenes, published last year.

Four of Vachell's plays were produced on Broadway, none of which was a hit. Among them was "The Lodger," based on a short story by Mrs. Belloc Lowndes, presented in 1917, at Maxine Elliott's Theatre, with Lionel Atwill in the title role.

BABE WELLINGTON

Babe Wellington, 57, dancer who trouped with Eddie Cantor and Jimmie Durante, among others, died in New York Dec. 28 after a three-month illness. After appearing as a child actress with silent screen star John Bunny, she started a dancing career with Jerry Callahan in a turn known as The Dancing Kellers.

Miss Wellington, who toured the time being with the Olsen & Johnson show and also with the Gage Smith band. He was one of the three authors of "Three Little Words," and composed a number of other songs.

Wife and three children survive.

MONTY VANE-TEMPEST

Monty Vane-Tempest, 62, actor with Court Players at Crewe, Eng., died in that town Dec. 22 after several weeks' illness. He was a w.k. thesper in stock, and was the husband of actress Luise Ralston. He entered the theatre after studying medicine at Leeds U.

Apart from his London appearances, Vane-Tempest toured the U.S. and Canada at one time.

LOUIS HEMRICH

Louis (Props) Hemrich, 86, a property man in Chicago theatres for nearly 57 years, died Jan. 4 in that city. One of the oldest members of the International Alliance of Theatrical Stage Employees, he began his backstage career in 1890 and retired in 1947. He worked at the now-defunct Powers and Illinois Theatres and wound up his career at the Blackstone.

Son survives.

SAM FLEISCHMAN

Sam Fleischman, for more than 50 years violinist and musical director in the Yiddish theatres of Canada and New York, died Dec. 25 in N.Y. In the course of his career he toured with such Yiddish legit stars as Boris Thomashefsky and Jacob P. Adler. More recently he had operated a music studio.

Surviving are his wife, four sons and two daughters.

DAVE ALLEN

Dave Allen, 68, founder and first manager of Central Casting Corp. in Hollywood, died Jan. 3 in that city. A former New York theatre pianist, he moved to Hollywood where in 1926 he established Central Casting, which handles the employment of film extras.

Allen left the agency in 1935 to join Columbia Pictures.

WILLIAM G. ALBERS

William G. Albers, 75, a percussion instrument player with the St. Louis symph orch for 27 years and more recently a music teacher, died of a stroke Jan. 2. One of the few remaining zither players in the St. Louis area, he retired from the symph orch about 10 years ago to teach zither playing.

His wife and son survive.

ALFRED E. DRAKE

Alfred E. Drake, 80, violinist and former vice president of the National Assn. for American Composers and Conductors, and a former president of the MacDowell Club, died Dec. 31 in New York. For a time he headed his own string quartet.

Surviving are a son and daughter.

MABEL LAFFIN

Mrs. Mabel Taylor, who performed in several musicial comedies in the mid-20's as Mabel Laffin, died in Chicago Jan. 2. She appeared in such shows in Chicago as "Madame Sherry," "Forbidden Land" and "Prince of Tonight."

Survived by husband.

Mrs. Vena N. Bates, 58, president of the Central Vermont Broadcasting Corp. and general manager of radio station WHWB in Rutland, Vt., died recently while visiting her daughter, Mrs. Frank Panesfield, in Flint, Mich. Her husband also survives.

Gust A. Hausner, 72, longtime violinist and conductor of the orchestra at the former Shubert Theatre in Minneapolis, and more recently manager of a music company, died in Minneapolis, Jan. 3. His wife survives.

Helen Hedeman, 43, supervisor of auditions and casting at ABC Radio, died Jan. 7 in New York. She had been with the network in the same post for 21 years, starting when it was the Blue Network. Survived by a sister and two brothers.

Ruben Frels, veteran South Texas theatre owner, died Dec. 31 in Victoria, Tex., following a brief illness. He headed a 14-theatre circuit, Frels Theatres, Inc., with headquarters at Victoria.

Clarence A. Everage Jr., 28, radio engineer, was electrocuted Dec. 8 while working on the KLBS transmitter in Houston. He was trying to find a short in the transmitter which caused the station to go off the air.

Mrs. Gibbs Canfield, 46, associate editor of McCall's magazine and sister of Wolcott Gibbs, drama critic of The New Yorker magazine, died Jan. 10 in New York. Surviving, besides her brother, are a daughter and a son.

Charles I. Shapiro, 73, veteran hotel and cafe man, died Jan. 3 in West Philadelphia. In the hotel business 50 years, he operated the Hotel Astor and the Astor Lounge in West Philadelphia. Four sisters and two brothers survive.

Fred Broomfield, 61, drama editor of Valley Times, North Hollywood, died Jan. 5, following a long illness. Joining the sheet in 1945, he was formerly on the Detroit News for 15 years. Survived by wife.

Gregory Duffy, 55, prexy of Metropolitan Engravers in Los Angeles and widely known in film circles, died Dec. 27 of a heart attack while playing golf. He is survived by his wife and two sons.

Merritt P. Allen, 62, author of radio and television scripts, but better known for his historical novels for boys, died Dec. 26 in Bristol, Vt.

George Goncharov, 50, Russian-born dancing teacher, died Dec. 30 in London, Eng., after an illness of several months. At one time he had been associated with the Sadler's Wells Ballet School.

Harry J. Carey, 40, violinist and pianist, died Dec. 30 in Roselle, N.J., after a long illness. He directed a volunteer entertainment troupe which performed in veterans hospitals.

Guillaume Ferrari, 45, co-director of the Lido nitery on the Champs Elysees in Paris, died Jan. 4 of injuries suffered in a traffic accident in that city.

William Frederick Greenwaldt, 82, the Williams of the vaude comedy team of Williams & Charles, died Jan. 2 in Alhambra, Cal. Surviving are five sons and a brother.

Jesus Maria Gonzales Villarreal, radio announcer, was killed Dec. 8 in a headon car collision near Uvalde, Tex. He was a staff announcer with KVOU, Uvalde.

Francis X. Pagano, 52, partner in the theatrical accounting firm of Pinto, Winokur & Pagano, died Jan. 7 in Jackson Heights, Queens, N. Y. Wife and a son survive.

Aveli Artis, 74, noted Spanish playwright who came to Mexico in 1939, died in Mexico City Dec. 30 after a long illness.

Harvey Prescott Dwight, 54, production staffer at Paramount for past 20 years and with company since 1924, died Jan. 3, at Veterans Hospital, Sawtelle, Calif. His wife survives.

Edward W. Foulkes Sr., 65, longtime projectionist at the Paramount Theatre, Des Moines, died of a heart attack Dec. 28 in that city. A son and daughter survive.

J. Barry McGuigan, 53, press representative for the Shubert theatres in Philadelphia and a one-time newspaper photographer, died Jan. 10 in Philadelphia.

Perry O. Stomps, 63, former singer with the Brooklyn Comedy Four quartet on the Keith circuit, died Dec. 21 in Hamilton, O.

Edward Kaufman, 61, onetime producer at 20th-Fox and RKO, died of cancer Jan. 9 in Hollywood. At the time of his death he was a story consultant for Famous Artists.

Harry J. Crabtree, 70, for years an advance agent for circuses, died in Zanesville, O., Dec. 27. In recent years he operated an advertising business. Two daughters survive.

Claude Dampier, 76, film, stage and radio comedian, known as "The Professional Idiot," died Jan. 1 of pneumonia in London.

Edward Redmond, 82, actor and pioneer Coast theatrical figure, figure died Dec. 31 in San Jose, Cal.

Charles McCarthy, 51, formerly in film transportation in Minneapolis and later theatre manager for Minnesota Amusement Co., in Fargo, N. D., died Dec. 27.

Mother of Margo Henderson (& Sam Kemp), vaude, radio and tv impressionist, died Dec. 9 at Clydebank, Scot.

Tim Kirby, formerly with vaude team of Kirby, Quinn & Anger, died Jan 7 in Long Island, N.Y.

Jack Heywood, 71, veteran New Richmond, Wis., exhibitor, died Dec. 28.

Astor Pictures Corporation mourns the passing of our devoted friend and associate

BERNARD RUBIN

our Cleveland franchise distributor for nine years.

R. M. Savini
President

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the Pathe Film Exchange in New York, died Dec. 30 of a heart ailment in Westport, Conn. He had been in the motion picture industry for more than 40 years, holding sales executive positions with Vitagraph, Lubin, Universal, First National and the Selig Essanay film companies.

At one time Pearson was first v.p. of Pathe-Bray productions, and later was with the Bray Studios and Video Varieties.

Surviving are his wife, two brothers and two sisters.

WALTER GREENOUGH

Walter Greenough, 66, retired New York actor, director and producer, died Jan. 7 in Montclair, N.J., after a long illness. Born in Brooklyn, he was most active on Broadway in the late 20's and early 30's with such plays as "The Jade God," "The Guinea Pig," "A Ledge," "Lolly" and "The Venetian Glass Hat."

In the summer of 1934 Greenough was operator of a remodeled ferryboat as a showboat, the Venture, at Long Island summer resorts. He also composed a number of pop songs.

Three sisters survive.

CLYDE BRUCKMAN

Clyde Bruckman, 60, silent picture writer and director, shot and killed himself, Jan. 4, in Santa Monica, Cal., in a fit of despondency. During the early days of motion pictures, he worked with such comedians as Harold Lloyd, Buster Keaton and W. C. Fields, and more recently had been a writer at Columbia.

He asked Santa Monica police, in a note found on body, to deliver his body to L. A. County Medical Assn., for experimentation. His wife survives.

NINA W. FINESINGER

Mrs. Nina Wulfe Finesinger, 54, concert violinist and former member of the Los Angeles Philharmonic Orchestra, died Jan. 8 in Boston. She had studied with Leopold Auer, Carl Flesh, Willy Iless and Jaques Thibaud.

Mrs. Finesinger was one of the first women to play in a major symphony orchestra in this country. In recent years she organized musical programs presented for the patients at Massachusetts General Hospital.

PROF. BENJAMIN BROWN

Prof. Benjamin W. Brown, 57, director of dramatic productions at Brown U. since 1939, died Jan. 7 in Providence, R.I. He was instrumental in building Brown's undergraduate dramatic organization, major vaude circuits and worked in burlesque, is survived by two sisters and two brothers.

JACK K. LEONARD

Jack K. Leonard, 42, longtime screen writer, died of cirrhosis of the liver Jan. 9 in Hollywood. A member of the Screen Writers Guild since 1947, he recently scripted "The Plains" for Universal-International.

Leonard also collabed on Pine-Thomas' "Love is a Weapon." Among his other writing credits were "Man in the Dark" (Col) and "Cry of the Hunted" (M-G).

His wife and three children survive.

LEO BRODE

Leo Brode, 65, vet legit sign painter, died Jan. 1 in Astoria, Queens, N.Y. He turned out more than 18,000 signs since entering that field in 1910. Shows on which he worked included "Oklahoma," "Life With Father," "The Liar," "The Barrier," "An Enemy of the People," "Romeo and Juliet," "Flahooley," and "South Pacific."

Wife, three sons, three brothers and two sisters survive.

WARREN L. LAWSON

Warren L. (Doc) Lawson, 51, organist who was credited with introducing the electric organ as background music for horse shows, died of a heart attack Dec. 28 in Bloomfield, Iowa. A former organist for the Paramount Theatre, Des Moines, he played for some 70 horse shows annually in addition to recitals at fairs and other events.

Surviving are his wife and two sons. Also surviving are two sons by a former marriage.

ALLAN YOUNG

Allan Young (Allan Mottershead), 40, vaude musician, died Jan. 1 in Glasgow. He was appearing with his Allan Young Trio (himself, Derek Newall and Larry Davis) at the Empress Theatre, Glasgow, and had taken part in previous night's shows.

Young led his act, instrumental and vocal, at the electric organ, and had toured it around most English and Scot vauderies. He was a native of Blackpool, Eng.

HERB COOK

Herb Cook, 59, pianist, singer, composed, died Dec. 31 in Kansas City, Mo. Cause of death was not immediately determined, but attempts to resuscitate him failed after he collapsed and became unconscious that morning.

Cook was a musician in the midwest area for 30 years, at one

The Associated Motion Picture Advertisers, Inc. (AMPA), deeply mourns the passing of our devoted friend and charter member

ELMER PEARSON

who gave so much to the growth of the motion picture industry.

MARRIAGES

Lucille G. Collette to Alfred J. Clodgo Jr., Vergennes, Vt., Dec. 20. Bride was cashier at the Vergennes Theatre.

Paul Curran to Lila Dunbar, Glasgow, Dec. 28. He's an actor with Glasgow Citizens' Theatre company.

Babette George to Dave Pell, Las Vegas, Dec. 11. Bride's a dancer in the Flamingo line; he's a saxman with Les Brown orch.

Pat McMahan to Dave Silver, Las Vegas, Jan. 1. Bride's an actress; he's a 20th-Fox assistant director.

Helen Gougeon to Joseph Schull, Montreal, Jan. 8. Bride is women's editor of Week-End Magazine; he's a radio and tv playwright.

Betty Ann Lowry to Albert Fisher, San Antonio, recently. Bride is radio music librarian for WOAI in that city.

Glenna Hunter to William A. Spencer, Columbus, Dec. 27. Bride is radio-tv editor of the Ohio State (Columbus) Journal and hostess of "Teens and Twenties" show on WBNS-TV.

Rita Maza to Jay Williams, New York, Dec. 31. Bride's a copywriter at the Hirschon, Garfield agency; he's a sales exec with Official Films.

Pat Carroll to Lee Karsian, New York, Jan. 2. Bride is a tele and cafe performer; he's with the William Morris Agency legit dept.

Peggy Romano to Dana Elcar, Chicago, Dec. 29. Bride is a legit-tv actress; he's an actor.

Julienne Hendricks to Gerald Kean, N.Y., Jan. 8. Bride is an actress; he's chief of special projects for radio division of United Nations.

Ruth Harris to John Conte, Folkstone, Ga., Dec. 27. Bride's a tv producer; he's a tv and musicomedy performer.

BIRTHS

Mr. and Mrs. John Woodward, son, Burbank, Cal., Dec. 9. Father is a still lab technician at Columbia.

Mr. and Mrs. John Houseman, son, Los Angeles, Dec. 30. Father is a Metro producer; mother is former actress Joan Courtney.

Mr. and Mrs. Martin Waldman, daughter, Hollywood, Jan. 4. Father is former DAILY VARIETY ad staffer, now public relations director for Consolidated Film Industries.

Mr. and Mrs. Tommy Reynolds, daughter, San Antonio, recently. Father is emcee of his own tv show in KENS-TV in that city.

Mr. and Mrs. Fred Childress, son, Youngstown, O., Dec. 22. Father is theatre critic for Youngstown Vindicator.

Mr. and Mrs. Emil Campaine, son, West Palm Beach, Fla., Jan. 5. Father is an engineer at WJNO-TV in Palm Beach.

Mr. and Mrs. Larry Rasco, daughter, Dallas, Dec. 21. Father is news director of KRLD and KRLD-TV there.

Mr. and Mrs. Eddie Barker, son, Dallas, Dec. 27. Father is announcer at KRLD there.

Mr. and Mrs. Robert Glenn, son, Dallas, Jan. 5. Father is director of Betty Blanchard's Courtyard Theatre there.

Mr. and Mrs. Harry Gardner, daughter, Pittsburgh, Jan. 1. Mother's Priscilla Dodge, actress.

Mr. and Mrs. Jim Thompson, daughter, Pittsburgh, Dec. 30. Father's chief announcer at KQV.

Mr. and Mrs. Eugene Gladstone, son, New York, Dec. 25. Mother's Ruth Fisher, former Pittsburgh Playhouse actress.

Mr. and Mrs. Bill Hanrahan, daughter, New York, Dec. 31. Father is disk jockey at WRCA.

Mr. and Mrs. Al Brodax, twin sons, Norwalk, Conn., Dec. 31. Father is with the William Morris Agency.

Mr. and Mrs. Edward Hinton, daughter, Santa Monica, Cal., Dec. 28. Father is a film-tv actor.

Mr. and Mrs. Maury Passero, son, Norwalk, Conn., Dec. 31. Mother is former songstress Marilyn Towne.

Mr. and Mrs. Herbert Schwartz, son, Schenectady, Dec. 29. Father is a Columbia salesman in Albany.

Mr. and Mrs. Maurice Wilk, son, New York, Dec. 28. Father is a concert violinist; mother, the former Norma Bloomberg, is a one-time French horn player.

Mr. and Mrs. Wayne Batteiger, son, St. Louis, Jan. 5. Mother is Ruth Tobin, tv actress, writer and producer.

Mr. and Mrs. John W. Loveton, twin daughters, Los Angeles, Dec. 22. Father is producer of the "Topper" and "Mr. and Mrs. North" tv series.

Mr. and Mrs. John Tyner, daughter, Philadelphia, Dec. 25. Mother is Acres O'Reilly, night club singer and pianist.

BOOKED SOLID – thru 1975

(by CBS-TV)

Photo by JERRY SALTSBERG

Ed Sullivan *Marlo Lewis* *Ray Bloch* *Johnny Wray*

(MARK J. LEDDY *was not available for portrait; he was trapping a risley act in Little Rock.)*

Ed Sullivan's "TOAST of the TOWN"

for LINCOLN-MERCURY DEALERS ASSOCIATION of AMERICA and CANADA

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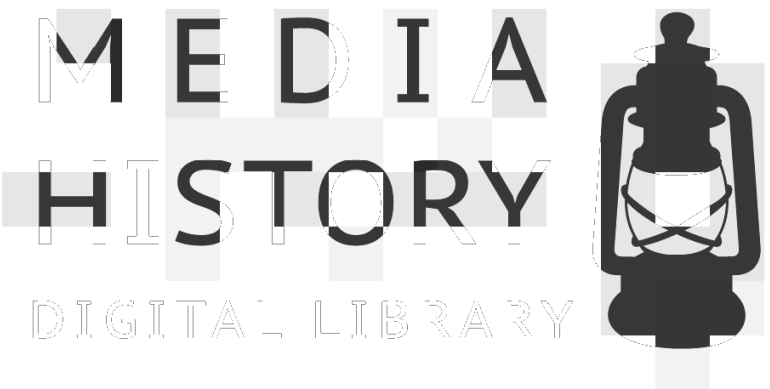

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